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NOVEMBER 2003

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CONTENTS

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NOVEMBER 2003

In the kitchen and throughout the Colonial house, architectural details and a vibrant color scheme play homage to the past but with a contemporary flair. For more, see "Traditional With a Twist," page 102.

features

TV Project House: Dig This

An army of subcontractors brings water, gas, and electricity to the Concord outcrop. By MAX KATZMAN

70

The Great Divide

A custom-built cherry partition is one family's answer to kitchen clutter control. By JAMES HINES

74

Fear of Color

Here are the tools you need to choose colors with confidence. By JILL KACEMAN-SIMMON

80

Built-in Bookcases

Beautiful ways to put books on display. By JOE GARDEN

90

Traditional With a Twist

A colorful neo-historic borrows distinctive details from the past. By JILL COONICK

102



FEAR OF COLOR, P. 80



BUILT-IN BOOKCASES, P. 90



TV PROJECT HOUSE, P. 70

COVER Built-in bookcases, like this classic oak design, display books, photos, and objects of an beautifully and add character to a room. For a portfolio of design ideas plus building know-how, see the story on page 70. PHOTOGRAPH BY ANTOINETTE BOUDET

PHOTOGRAPH BY ANTOINETTE BOUDET; STYLING: ANTOINETTE BOUDET; HAIR: JESSICA; MAKEUP: JESSICA



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CONTENTS

WINDY CHAIR, P. 10



PROJECT IDEAL, P. 14



PORT SQUARE & PAIR, P. 14



departments

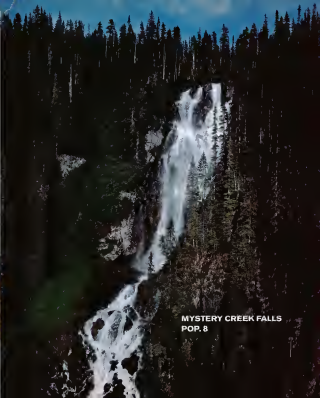
This Month's Overview	12
Letters	14
On the Job: Tom's new toy, brushes of choice, safer table saws, etc.	16
House Calls: A mix of materials gives a kitchen a clean, contemporary look	22
Ask This Old House: Skipping air doors, patching tree roots, replacing garage door panels, etc.	29
By Design: The latest in lighting, from historic styles to technological innovations	37
Upkeep: Get ready for winter by plugging air leaks	42
Talking Shop: Choosing and using paint rollers and pads	46
Find It: Leslie and Leigh Keno on furniture, furnishings, style, and design	50
Homeowner's Handbook: Installing window shades	61
Letter From TOM: Senior producer Bruce Irving confesses to being a finished work	60
Norm's Notebook: Learning block, extending electrical boxes, making tight miter, etc.	111
Directory	116
Where to Find It	116
This Old House Classics Program Guide	120
This Old House On Television	121
Save This Old House	126



PLANS FOR LEAD, P. 12

PHOTO: J. HARRISON/STUDIO CITY; PHOTO: J. HARRISON/STUDIO CITY

MYSTERY CREEK FALLS
POP. 8



COOL NEW LIGHTS, P. 37

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Additional Free Periods or full months provided as full months free (Source: State and local health officials, as requested, by email, March 2014; email correspondence with author)

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BY DAN BICLERICO

Tom's New Toy

POURING A SMALL batch of concrete to be delivered is expensive. And making the stuff by hand is back-breaking. So TOH general contractor Tom Silva finally bit the bullet and bought a portable cement mixer. "I don't know why more contractors aren't doing it," he says. Homeowners should take note, too, since small-size mixers can be rented from a home center for about \$60 a day (or purchased for \$600 and up). "Whether you're pouring footers for a new deck or just installing a basketball hoop, having a mixer on hand will save you a ton in time and energy," says Tom.



Tom Silva has put a new twist on an old idea: He's using a portable cement mixer to mix concrete for his projects.

Gas Heats Up

WHEN IT COMES to heating new single-family homes in the U.S., electricity was king through the early 1960s. Then natural gas surged ahead, thanks to low, stable costs. But that trend may be starting to change. In 2002, with gas prices rising fast, its popularity began to drop for the first time in decades.



SOURCE: U.S. DEPARTMENT OF ENERGY

THE TIP

IF YOU HEAT with natural gas, get ready for a nasty surprise this winter—gas prices have soared. But you can reduce energy loss by as much as 30 percent by hiring an HVAC specialist to keep the ductwork in your home leak-free and properly insulated. For a referral in your area, visit www.energy.gov.



BUCKETS OF IDEAS

IN HIS BURLINGTON HOME's Northeast column, TOH senior carpenter Norm Abrams offered up some uses for old 5-gallon plastic paint cans: compare them to buckets, and then asked readers to submit their own ideas. Here are a few good ones.

- To put weeds in as you mow about the garden. —Karen Gerson, Guilford Center, Va.
- As a slow-drizzle watering can. Drill a quarter-inch hole in the bottom, fill with water, and place near thirsty plants. —David Kline, Deer Park, N.Y.
- With the bottom cut out, to hold mulch around perennials in the winter months. —Dorothy Rice, Penn.
- As a handy way to transport an air compressor hose (pictured below). —Lynne Marie, Hudson, N.J.

PHOTO: JEFFREY M. HARRIS; ILLUSTRATION: JEFFREY M. HARRIS



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ON THE JOB



BEFORE & AFTER

THIS RACKETY LITTLE CABIN IN PENNSYLVANIA'S Eastern Pocono Mountains got a top-to-toe makeover from Beth and Katy McQueen. The couple purchased the 400-square-foot building back in December 1997 and started work that summer. With help from friends, they ripped off the old roof and built a new

one along better-proportioned lines. They traded in old clapboards for treated wood siding and added a porch. The outhouse got the same treatment, and now doubles as a toolshed. The McQueens will need it—they're currently building a 12-by-20-foot addition on the rear of the cabin.

Have you drastically altered the look of your home? If so, send before and after snapshots, plus a brief description of the project, to: The GM Wood Shed, 1311 Avenue of the Americas, 27th Floor, New York, NY 10005.

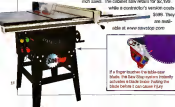
Safer Table Saws

Table saws were to blame for 30,000 injuries in 2001, including some 3,000 amputations. Two new products aim to make these saws safer to handle.

BLADE BRAKE

The Saw Stop system is a unique braking mechanism that halts the spinning blade if a finger touches it, before it can do serious damage. The device senses if skin contacts the blade (by recognizing differences in electromagnetic properties) and forces a brake into the teeth of the blade, stopping it dead in about 5 milliseconds. Inventor Stephen Gies hopes big manufacturers will adopt the system in the near future. It is available on his own line of 10-inch saws. The cabinet saw retails for \$2,199 while a contractor's version costs

\$999. They are available at www.sawstop.com.



If a finger touches the table-top blade, the Saw Stop system instantly activates a blade brake, halting the blade before it can cause injury.

SECURITY FENCE

WanderTip Fence—patented by retired physician Larry Lee, Jr.—is a rip fence that attaches to your table saw's guide rails, eliminating the need for a push stick. As you push the fence's handle, aluminum finger tabs emerge from inside the rip fence and guide the stock into the blade, keeping the operator's fingers out of harm's way. Right now, it only works on table saws that are outfitted with Biesse-type guide rails and sells for \$275. But Lee is working on a universal version that will fit all table saws and cost significantly less. To order, visit www.wandertip.com.



The WanderTip Fence keeps your fingers away from the blade.

EASY TOUCH-UP

WHEN WOODED SURFACES GET dingy and dirty, it's handy to have some of the original color for touch-ups. Quikie-Paint Touch-Up Tool makes the job easy. The clever plastic container has a built-in brush, so you don't even need to worry about cleaning. Just uncover the palm-size lid, make the touch-ups, and then tuck it away. Since Quikie is oil-free, the paint will last as long as if it were stored in the can. Available for \$5.99 from Home Plots at 800-827-3601 or visit www.quikie.com.



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ON THE JOB



PARTS SMARTS

NEVER CONFUSE A BLOOMY BALL with a balloony spade. The *Hardware Cyclopaedia*, a compact, 675-page guide, has detailed drawings and explanations of "everything solid in hardware stores," from roller parts to measuring tools. It also serves up some handy stage tips. Available for \$8.95 from www.warrendesigns.com

Lesson Learned



BY KEVIN O'CONNOR, TIME WRITER

MY HUSBY AND I STILL LAUGH ABOUT THIS one. First year out of college, we lived in this quirky fourth-floor walk-up in Boston's North End. He wanted carpet in his bedroom—an odd-shaped space, all nooks and cranny little bump-outs. I had the ingenious idea to make a full-size template of the room out of newspaper and use it to cut the carpet. A little bit of frayed and worn, I reasoned, but it'd be worth it.



That's what we did—we made a nonplace out of taped-together pieces of newspaper. About two hours later, we were ready to lay the cat carpet. The first corner we tried didn't quite fit. About here it backslides, I said. No luck there either. After maybe 30 minutes of this, it finally dawned on us that we'd misoriented the right side of the newspaper to the wrong side of the carpet—the underside—making it shockingly useless for the room. So we did the only thing we could—we cut the carpet into a square and called it an area rug. I'll never reverse a nonplace again.

Get your own lesson to share? It could be worth \$140 if you publish it. Send it in writing 200 words or less to: *Yolo-Dad* (journal), 1445 Avenue of the Americas, 20th Floor, New York, NY 10005.

Rock-Solid Framing Technique



THINK THE HOUSE IS DONE WITH IT TAMED WITH WOOD? Think again. Underneath the cedar siding are insulated concrete walls. The walls are made with ICFs (insulated concrete form)—polystyrene blocks that fit together like Legos to make the house's shell. Filled with concrete, ICFs create solid 8- to 10-inch insulated walls that lock out sound and weather. Channels cut into the interior form hold electrical wiring and pipes.

While ICPI has been around for decades, the material used has nearly been limited to foundation walls. Still, nationwide testing camps sponsored by the United Brotherhood of Carpenters and Joiners of America are now teaching carpenters to build entire houses out of the stuff. It's a cost 1 to 5 percent higher than the wood these carpenters know. The homes are as sturdy as any on the street—efficient—a team in humane country where fast flying owls can beat through wood walls. For more information, call the Insulating Concrete Panels Association at 800.856.4203.

—Mark Powers

Like modern days, it is made (in fact, largely) out of steel, getting them filled with concrete to make an insulated wall. Flooding and setting out for sea through channels cut into them with no electric or light. Drywall and exterior siding is installed directly onto the steel with a variety of materials.

Did You Know...

THE GOLDEN GATE

Bridge, completed in 1907, was the first work site to require hard hats. The

order came from
chief engineer Joseph

Strauss, who was concerned about the number of injuries from falling nests. But it wasn't until Richard Nixon signed the Occupational Safety and Health Act into law in 1970 that hard hats became mandatory in commercial construction.



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HOUSE CALLS

SMART SOLUTIONS FOR KITCHENS AND BATHROOMS



Jack and John Murphy's Atlanta home is stylishly as far from their 1929 Tudor as you can get. Rather than strive for a period look, the couple deliberately set out to create an open, light-filled space that was informal and family-friendly. The room's U-shaped work zone is at the core of a large open area that includes a family room, a breakfast room, and places for the couple's six children—ranging in age from one to 16—to play and do homework. "It's the multipurpose space at the heart of our family's life," says Jack.

The sleek, modern kitchen in Jack and John Murphy's Atlanta home is stylistically as far from their 1929 Tudor as you can get. Rather than strive for a period look, the couple deliberately set out to create an open, light-filled space that was informal and family-friendly. The room's U-shaped work zone is at the core of a large open area that includes a family room, a breakfast room, and places for the couple's six children—ranging in age from one to 16—to play and do homework. "It's the multipurpose space at the heart of our family's life," says Jack.

It's also a welcome improvement over the old kitchen, which was small and isolated from the family living areas. "It may have worked back in 1929 when a servant did the cooking and somebody else watched the kids, but I do all that myself," says John. "I need to see and hear the kids while I cook." She also loves to bake and entertain, and was frustrated by the lack of storage and counter space.

So Jack, an architect, designed an open plan that roughly doubles the size of the old kitchen and allows it to flow into a new family room addition. It includes a baking center for Julia, plus plenty of places for the kids and guests to linger. "Now everyone is in the kitchen, but no one is on top of anyone else," says John. "It's great."

PHOTOGRAPHS BY GREGORIAN WHITKIN LLEWELLYN

An eclectic mix of materials—wood, stone, steel, cork, and glass—gives this family-friendly kitchen a clean, contemporary look.

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HOUSE CALLS



WHAT THEY DID

- 1 The original 210-square-foot kitchen and adjacent mudroom/pentry were gutted. In the process, the outside wall was pushed out 8 feet and two doors to the outside were eliminated.
- 2 The new 470-square-foot kitchen now flows into a large family room addition.
- 3 The U-shaped work area includes a seating area (over the range), a prep area (underneath a butcher block), and a storage area (along the back wall). Windows at the sink provide a clear view of the children when they're outside.
- 4 A 7-by-10-foot breakfast room easily seats the whole family and is lined out with storage, a sink, and a new dresser dishwasher for fast cleanup.
- 5 The 5-by-4½-foot dining center shows a counter-top and a dining table with the breakfast area.
- 6 A children's activity area was created by installing a pre-made table and a built-in cabinet.
- 7 An existing entryway into the dining room was reconfigured as a Butler's pantry.
- 8 A 3-by-3-foot computer nook and a closet opposite it were carved out of an adjacent hallway.



The old kitchen (above) was short on counter, storage, and dining space—and isolated from the rest of the house. The redesigned kitchen (above) is open to a new family room on one side and a dining alcove and a breakfast room on the other.

PHOTO COURTESY OF THE ARCHITECT

22. If you've ever involved in a minor collision, always:

- ☐ Leave the scene immediately
- ☐ Notify the DMV if damage exceeds \$500
- ☐ Never exchange insurance information
- ☐ Remember you have the government's highest safety rating unlike that genius who thought not insuring is



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HOUSE CALLS



1 This 5 by 4½-foot breakfast room is designed for spilling out dough and creating comfortable equipment, including bowls, baking pans, mixers, and a bread maker. The children also cleanup this space. This space as well as the adjacent breakfast room.

2 In the window of breakfast room, a drop-out table accommodates the whole family, and a dishwasher drawer helps with cleanup. The bench will replace the breakfast and baking area from the rest of the kitchen as well as the diamond pattern on the breakfast room will echo the home's exterior.

3 In this all-wooded kitchen, a stainless steel cabinet is filled out with a chalkboard.

4 To one side of the breakfast room, a 12 by 28-inch stainless steel vegetable steamer. It's used not only for healthy, fat-free cooking but also to defrost and warm foods. Hooked up to a drain connector in the floor cabinet, the steamer unit pretreats dishes, so the cover can be lifted safely during cooking.

5 Wanting a simple, celebratory range hood that wouldn't dominate the space or block views of the surrounding space, the homeowner designed a custom stainless steel hood covered with 4-by-4-inch glass tiles.

6 A glass-top utility table at 4½ feet high with outdoor stools with impression of the children's hands in it. (Note: Most were made from their fingerprints and pressed into hot glass.) The table is just outside the kitchen, on the steps is on the other side of the bathroom with the adjacent cabinet holds craft supplies.

For more kitchen design ideas, trends, and products go to www.houzz.com or America Online. Keyword: This Old House and select "Older" in the Home-Tour section.

THE DETAILS

Inventive design elements give this kitchen its one-of-a-kind character.



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Ask THIS OLD HOUSE

STOPPING ICE DAMS

We just love our house, which we designed and built in 1993, but we have a problem with ice dams. We've checked attic insulation levels, installed continuous ridge and soffit vents, and even paid an expert \$500 to find heat leaks using infrared thermography. We plugged every leak he found, and still last

winter we had more ice dams. My poor husband is starting to get what he calls "ice hair," so I hope you can help! LEO KAHN, ELIZABETH, NEW JERSEY, MICHIGAN

Tom Silva replies: You're on the right track, ice dams are caused by air from the house warming the underside of the snow-covered roof in freezing weather. As the snow above the warmed area melts, water trickles down to the eaves, which are typically colder than the rest of the roof. If the water turns to ice as it passes and builds up enough to leak in to eaves, the meltwater coming down the roof pools up behind it and gets under the shingles and into your house.

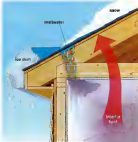
The best way to stop ice damming is to keep the entire roof as cold as the eaves. Identifying the underside of the

roof, insulating the attic floor, and plugging air leaks are all worthwhile steps to take.

But completely sealing off the attic then heat leaks isn't that easy to do, as you discovered. The only full-scale, winter-every-line solution I've found to problems like yours is to force the cold attic air to circulate through fan or two. Whenever I am a fan at the area nearest the ice dams, looking through an hour because heat is no longer warming the underside of the roof. For a temporary fix, if you tried to install a fan, that the best long-term solution calls for a thermostatically controlled fan that kicks on whenever the temperature at the eaves falls below freezing.

This trick works only with some way of letting cold air in, at the gable, the eaves, or the roof ridge. Otherwise, the fan ends up pushing warm air around.

Ice Dam at Work



FERRY TREE ROOTS

Here's a "Grimace King" Norway maple with so many roots at the surface that I'm concerned about killing them with my lawn mower. Can I remove these roots without putting the tree in danger? EDWARD MACLENN, NEW BEDFORD, MASS

Roger Cook replies: Sometimes you can solve this kind of problem by cutting roots away, but try to avoid that. Whatever you cut will usually push out more roots, making the problem worse, and there's always a risk of harming the tree itself.

Instead, I'd remove the grass entirely. It usually doesn't do any harm underneath a large tree anyway because the tree's canopy casts so much shade and its root area sucks up moisture. Removing the grass also means less to mow. You can have the area laid a planting bed for an aggressive ground cover like Buffalo grass, or something else, or you can simply mow it. Just don't let the



TOM SILVA
Co-Host



ROGER COOK
Landscape Contractor



RICHARD TRETHEWEY
Foreman at Trethewey



MARK ADAMS
Master Carpenter

ASK THIS OLD HOUSE

match built-up joists (less than 2 inches deep, and keep it from direct contact with the trunk

REPLACING THE PANELS ON A GARAGE DOOR

My overhead garage door, which is about 40 years old, seems to be in good condition except for rips of the hardware panels, which have developed a denture hole. Is there any way to strengthen them?

JERRY JENNISON, RICHMOND, VA

Tom Gilve replies: No, unfortunately. Most of the time, I've found deteriorating garage door panels mean that the door is rickety and rolls are also rickety. So when your door might not be as healthy as you think.

Wood garage doors are typically built like one panel door in your home. The panels fit into grooves inside the upper and lower tracks. We can either try to cut out a damaged panel or replace the entire horizontal section if you can locate the door manufacturer, but these fixes can be quite involved. It's generally more cost-effective to replace the entire door.

The good news is that this wasn't always the case. A more weather-resistant material than hardwood and inorganic modern safety features, such as pinch-resistant doors and automatic reversing mechanisms.

CEILING HISTORY

While having lunch at a local restaurant, my wife and I noticed the fancy stamped-metal ceiling adorned with metal cones jutting. What sort of wallpaper would likely have made and installed these ceilings? Can you give us a bit of background information?

ALBERT HUGHESMAN, PITTSBURGH, PA

North Abram replies:

Your question brings back memories of my grandmothers, who ran a hotel and a restaurant. I recall seeing a wooden wall in the hotel lobby. Every room in the place had

terrazzo painted-metal ceilings.

Preservation expert Mary Gerde says that metal ceilings were first manufactured in the 1870s, possibly because stamped the patterns into pieces of sheet metal. "They probably got their name 'tin ceilings' because the metal was so thin," she says.

A metal ceiling rolls into place fairly easily—"They were installed by homeowners or handymen," Gerde says—allowing people to decorate their homes in the Victorian style for a lot less money than it would cost to use wood or plaster. Metal also has the advantage of being fireproof.

Metal ceilings are still being made—we installed one in the Harwick project (below) in 1980. We left it alone, although in the Victorian era, Gerde says, they were almost always painted.

TOO MANY BOOKS?

Our house is over 100 years old, and I have my collection of mystery books spread



Workers install the border of a shiny "tin" ceiling in the kitchen of the The Old House project in Newburgh, Mass. The lightweight panels are actually made from thin sheets of stamped steel.

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PHOTO: GARY HARRIS

Thank you for the first dates, the sweaty palms

And for driving twice around the block just to hear my favorite song

Thank you for the road trips, the car washes, the Sunday drives

I can't put how much you're worth into dollars

But there are millions of people out there who love you



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ebay Motors

ASL THIS OLD HOUSE

My husband says their weight will keep the ceiling down on us. Is that true? How many books can the floor hold?

JOEL CADY, MERRIAM, IA

TOO SILLY TO BE SILLY! Well, it's true that if you put too much weight on any floor, it will collapse, but before such a catastrophe happened, you'd see warning cracks and sag in the ceiling.

Answering your moral question would be simple if your house had been built in the last 30 years or so. A contractor could just look at tables in a reference guide called *Floor Joist Span* for Common Lumber Species to determine how much weight a floor could bear without deflection beyond the limits allowed by code. But your old joints aren't the same dimension and most strength that is factored into the tables. Another complication is that most old houses have been modeled a number of times, increasing the chance that the walls and floor framing have been weakened.

If you really want to find out how much weight your floor can safely hold, contact a structural engineer who is willing to make a house call. He or she will assess your framing and, based on half a dozen variables, calculate your floor's safe load limit.

In the meantime, you can minimize the impact of your books by placing them along walls rather than in the middle of the floor, and by distributing them over a wide area. Also, keep in mind that weight spread across the joints is easier on a floor than weight that is parallel to the joists.

STUCK SHUT-OFFS

The shut-off valves on my bedrooms sinks and toilet are frozen in the open position, and I'm afraid I'll break something if I ever have to turn them closed to shut off my water. How can I solve this problem and prevent it from happening again?

A.S. PATE,
ALBUQUERQUE, N. MEX.

Richard Truthaway re-
sponds: Shut-off valves, also called
stop valves or single stops, are

typically tucked into some unobtrusive spot, making them easy to ignore. Over time, however, mineral build-up accumulates around the stem and handle, the moved valve stem and eventually sticks. Of course, most people discover this only when a broken pipe sprays water all over the place.

Preventing valves from getting stuck is easy. Just get in the habit of turning every shut-off valve in the house off, then back on, once a week each year (It's true that last winter The Garden Tool Co. mistaken an inexpensive plastic fitting that slips onto the oval handle of a typical shut-off to give you extra leverage to turn a stiff valve see below.)

But once it sticks, you don't want to force the valve open. Most valves are made of chromed brass and might indeed break or be shivered up by stem's jaws. Instead, try loosening the bonnet nut slightly with an adjustable wrench. (The bonnet nut is the one at the base of the stem, the shell that the handle is attached to.) Once the handle and stem looses up, you may have to tighten the bonnet nut slightly if it starts to leak a little.

CRUMBLING BRICK

I have a very old solid brick house, which I've been working on for many years. On the two

Water Shut-Off Tool



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A Garden Wrench makes it easy to open and close a shut-off
valve, but don't use it to force open a stuck valve; you may break
the valve. Instead, loosen the bonnet nut slightly.

Ask THIS OLD HOUSE



This wall is sucking moisture from the ground, making it vulnerable to weathering frost, which breaks up the mortar and brick. Just filling the joints with new mortar won't solve that problem.

cracks on the north side of the house, the mortar and even some of the bricks are falling out. Why is this happening?
ROBERT LACROIX, NEW CANAAN, Conn.

Tim Bliven replies: Bricks and mortar are porous materials, and when they are in constant contact with the ground, as yours are, they suck moisture up into the wall. That can cause big problems, particularly in the winter: cycles back and forth between freezing and thawing. It's also possible that the same freeze-thaw conditions are causing the soil to push the bricks up and down. The problem is worse on the north side because brick and soil don't dry out well.

The solution is to dig down at least 1 foot below grade close to the side of the foundation. When the soil is dry, apply a foundation sealer to everything you've exposed. Cover the wall with landscape fabric and backfill the trench with 1/2-inch stone, which promotes drainage and slows movement of the soil during freezing weather.

From the way it's crumbling, I'll guess

Ask THIS OLD HOUSE

that the brick was originally painted with lime mortar. You shouldn't repaint it with standard mortar, which is soaked that it can break off the face of the old bricks. Instead, scrape out some of the existing mortar and have it analyzed so you can mix the sand, lime, and cement in proportions that won't harm your brick.

DRAFTY ROOFING A WINDOW

I'm having a problem with drafts coming from behind the upper trim around a fairly new replacement window. To avoid drafts, I've done several things, including caulking holes through the concrete window rim and applying foam insulation. Would that work?

MARY JAMES, SHOGANVILLE, Pa.

Tim Bliven replies: You have a common problem that usually stems when a window installer doesn't bother to caulk the factory interface between the rough opening and the window frame.

You do need to plug those gaps to stop the drafts, but I believe nothing but trouble with your method. First, you'd have to know whether the foam was adequately filling the area between the window frame and the sill. Also, you'd run the risk of leaving too much foam and bowing the trim or the jamb, which would make moving the sash difficult. Either way, you'd still have to patch the holes in your trim and touch up the patches with paint.

The better way to handle this job is to remove the interior trim by prying it off the wall, nailing and a couple of inexpensive dry-brush with trim, wide "saw" are perfect for this purpose. Then use nippers to pull the nails through the back side of the trim. (Remember, nails back out the same way they went in.) Once all the trim is off, you can easily seal any gaps around the window with low-expanding foam.

After reattaching the trim, caulk around the nails with a rubber and fill the holes with putty matched to the color of the trim. You may have to blend putty to get a good match, but with a little care, nobody will ever see your work. ■

To send a question to **ASK THIS OLD HOUSE**, go to www.thisoldhouse.com/askthoh, or write to:

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This Old House magazine
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TRULY MODERN

Pendant lighting is a design classic that never goes out of style. This one, however, will be in style for a long time. It's a long, narrow, tapered, red, conical pendant light that's 34" high and 10" in diameter. It's made of a lightweight, durable material and is easy to install.

Bright Ideas

BY SAM OHLERICO
PHOTOGRAPHS BY
HEIDI L. MATURA

Every year, lighting manufacturers gather to show off their latest innovations for the home, from fixture styles both classic and contemporary to the newest improvement on the lightbulb. Here are some of the products and technologies that caught our eye at two of 2003's biggest industry shows, Lightfair in New York City, and the Dallas International Lighting and Accessories Market.



BOLD LINES

This four-legged geometric floor lamp echoes Art and Crafts style. Made of wrought iron with a black finish and a brown parchment shade. 58 1/2" h. high. \$439. www.rtdesign.com

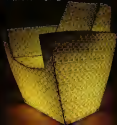


CLEAN AND SIMPLE

The softest lines of this streamlined recessed ceiling light with an antique brass finish evoke minimalist styles of the 1930s. 10 1/2" in. wide by 14" in. high by 4" in. deep. \$830 (includes shade starting at \$448). www.rtdesign.com

LIGHTS YOU CAN SIT ON

This 1930s-inspired stool-shaped light attracts guests like moths to a flame. Thanks to the fluorescent bulb that illuminates it from within. Made of heavy-duty borosilicate upholder in black and a recessed in metal, the chair is sturdy enough to hold a 200-pound person. 30" in. wide by 30" in. high by 33" in. deep. \$2,380. www.lightology.com



NEWER UPDATE

With its burnished brass finish and four glass-enclosed globe shades, this solid-brass reproduction fixture adds an old-time in single or double shading is well suited to traditional-style bedrooms. 32" in. wide. \$327. www.henrylighting.com



For more ideas on lighting design and installation call 800-www.thisoldhouse.com or American Online Keyword: This Old House and select "Electrical & Lighting" in the Know-how section.



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**NOCT LIGHT**

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**TRACK STAR**

Winner of the Design Excellence award at Lightstar International 2009, the Tech Track light is the first in its category to operate at 120 volts, eliminating the need for a low-voltage transformer. The brushed aluminum rail holds a variety of fixtures and can be hard-wired into just about any space. \$200 per foot, including fixtures. www.chryslarg.com

**LED: The Next New Thing**

Long-lasting and durable, LEDs, or light-emitting diodes, have been a staple of the commercial market for years. Now the technology—which uses semiconductors to convert electricity into light energy without the need for filaments as in ordinary bulbs—is starting to turn up in homes as well. Available in a range of colors, LEDs can last up to 100,000 hours, compared with an average of 1,000 hours for standard incandescent bulbs, 2,800 for halogens, and 10,000 for fluorescents in the retail bin. Industry experts predict, LED fixtures will dominate the residential lighting market. Here's what's available right now.

UNDER-CABINET STRIP

Perfect for a simple cabinet or backsplash, this under-cabinet fixture provides five LED lamps along an 18-in. cord. With average use, manufacturers say, they can last up to seven years. \$25. www.galco.com

**PINPOINT SPOT**

The bendable arm of this wall-mounted aluminum-finish tracking lamp allows for total adjustability while its four white LED bulbs deliver pinpoint illumination. \$52. www.lightlogix.com

**LED BULBS**

This LED bulb looks like a standard incandescent bulb, but it's a different beast and it glows with a warm, incandescent glow. But it lasts about 100 times longer than a standard incandescent—and costs around five times as much. Currently aimed at the commercial market, it will be increasingly priced within the next two to four years, manufacturers say.

as "my grandparents went to the Grand Canyon and all I got was this crappy tee shirt" tee shirts \$40

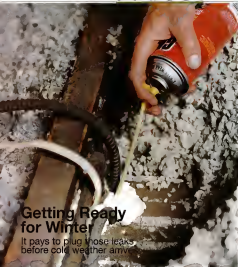
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Getting Ready for Winter

It pays to plug those leaks before cold weather arrives.

Seal leaks with expanding foam. To seal the attic floor and defeat "chimney effect," put the insulation back into all areas over heated living spaces and look for penetrations made for wiring, ductwork, and plumbing. When you find them, apply a small amount of foam to the area. It will expand to nearly three times its original volume, closing off any escape passage for air.

BY JOSEPH TRUINI

Lacking a thick coat of fur or the ability to hibernate, most of us do what we can in winter to keep the inside of our homes comfortable, springlike 65 degrees or so. Depending on how low the temperature sinks outside, maintaining that level of comfort costs a fair amount of money. So we search for the holes where all that warm, expensive air is escaping, and plug them up.

Some air leaks are obvious. Spend next to an unweatherstripped window or door and you can feel cold air streaming in. Other leaks are less obvious, though no less important. Take those in the attic, for instance. When air escapes through any gap it can find at

the top of the house, much the way smoke rises up a chimney. Capping leaks in the attic helps to overcome this "chimney effect"—which also sucks cold air through cracks on the lower levels of the house—and goes a long way toward improving your outdoor comfort. Another area that's critical but often missed is the attached garage. The size of its doors means a lot of chilly air can seep in at their edges aren't sealed.

The plugging and sealing tasks shown here can be accomplished in less than a day. Tackle them now, before the winter wind blows, and you'll be thanking your nose in the cold that season.

PHOTO: JEFFREY BROWN



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Please see patient summary of information for VIAGRA (25 mg, 50 mg, 100 mg) tablets on the following page.



When from rollers and flat rollers pads get paint on a wall fast.

Speed Demons

Choosing and using paint rollers and pads

BY JOHN KELSEY

Nothing is faster than a roller or a pad for getting paint out of the tray and onto the wall. Made from absorbent fabric or foam, rollers and pads hold more liquid than brushes and distribute it more evenly, and sometimes more neatly, than their bristled counterparts.

Painting contractor Jim Clark, who has worked on many *This Old House* projects, uses rollers on almost every job. "They transfer and spread a lot of paint in a hurry," he says. He keeps an array of them in different sizes with covers of various materials, including polyester, lamb's wool, and spongy foam (see "Choosing Roller Covers," page 48).

Pads can't transport as much paint, so only the largest are good for an entire wall. But unlike rollers, they don't spatter. And while Clark prefers a brush when cutting in or painting window muntins, for the unsteady hand, small pads can be a nester option.

Most rollers and pads are either completely disposable or come with disposable covers. When buying a roller frame—the handle and spinning cage on which the cover fits—Clark looks for a strong wire cage that seals to keep paint out of the cover's core. For pad handles, a tight connection with the pad is key so it won't slide off. A decent roller frame or pad handle runs around \$7, and covers cost from \$2 to \$5. Clark makes the most of his investment by sealing used covers in plastic wrap or zipping them into a freezer bag, then storing them in the fridge for up to a week until he's done using that color.

PHOTOGRAPHS BY WILLIAM A. BOYD JR.

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Everyday Painting

The painter's workhorses, standard-size rollers and pads (2- to 3-inch) are efficient tools for painting walls, ceilings, floors, and other large, flat surfaces. Both have handles that accept an extension rod for reaching high and low.

- ➊ A 2-inch interior pad goes where a roller does but without the spatter.
- ➋ A 2-inch roller is the most common and convenient size.



Small Jobs and Cutting In

Rollers and pads from 3 to 5 inches wide can get paint on a painted door or a window siding or sash in around a room more quickly and neatly than a brush.

- ➌ A narrow traditional roller has the speed of its longer cousins but fits into narrow slivers of wall, as between a window casing and the ceiling.
- ➍ A 3½- to 4½-inch pad with guide wheels and flexible extension sockets cuts in around doors and windows without touching the molding.
- ➎ A 4-inch foam roller with a rounded end is a good choice for paneling or siding because the roller will cover the field, and any adjacent edges, all in one sweep.
- ➏ Only disposable rollers are best for small jobs or spreading glue.

CHOOSING ROLLER COVERS

Roller covers come in a variety of materials, pile lengths, and sizes. As a rule, avoid the cheapest (cardboard cores break down and leak) and the most expensive (you'll waste time shoving up to save your investment).

- ➐ Covers with short nap (¼- to ½-inch) are best for smooth drywall and new plaster.
- ➑ Covers with medium nap (¾- to 1½-inch) are for sand-textured plaster and rough wood.
- ➒ Longer nap (½- to 1½ inch) is for heavily textured plaster, stucco, and masonry.
- ➓ Nap longer than 1 inch is for brick, concrete block, and rough masonry.

Most roller covers are advertised as being good for all paints. However, it's

best to match the fibers to the paint type. Natural-fiber covers, made of wool or lamb's wool, are best for solvent-based paints, stains, and varnishes. Synthetic covers made of polyester or nylon are ideal for water-based paints. Covers made from a combination of natural and synthetic fibers can be used with all paints.

Foam covers also work with all paints, but they're best for latex paints. They're great for getting a lot of paint onto porous surfaces (such as wood paneling or ceiling), and for creating super-smooth finishes with glossier paints. Look for firm, high-density foam, applying inexpensive foam won't stand up to rolling pressure and may cause dips.



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- ☐ b. Where's the take-out menu?
- ☐ c. Where's my tool box?



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BY LESLIE KERO AND LEIGH KERO



Windsor Chairs

Simple and sturdy, these American classics still look right at home today

Leah and I have found that no furniture item is more closely woven into the fabric of American history than the Windsor chair. Legend has it that Thomas Jefferson painted the Declaration of Independence from the seat of a Windsor equipped with a writing arm. Certainly the men who signed that famous document in July of 1776 sat upon Windsors in Philadelphia's Carpenter's (later Independence) Hall. George Washington owned a few, and so did nearly everyone else. In perfect step with the egalitarian spirit of our fledgling republic, the informal, durable, accessible Windsor was a chair for all people.

EARLY LAMM FURNITURE

The distinctly American chair originated in England, where it evolved from rustic plank seating. By the 1720s and 1730s Windsors were popular outdoor chairs for the garden (I suppose you could think of them as early lawn furniture), and their name may have originated from their likely use on the grounds of Windsor Castle. Like most British fashions of the age, Windsors soon found their way to the Colonies, where they morphed into a truly American furniture form with dozens of types, variations, and regional styles.

TURNUED AND PAINTED

What makes a Windsor a Windsor? Unlike most other chairs, where the back leg and post are one long piece of wood, a Windsor chair's top and bottom elements are separated by a solid plank seat. Windsors are what are known as stick chairs—that is, the legs, back posts, and spindles fit into holes drilled in the seat. All Windsor chairs have this trait in common, and it also defines

Wolcott experts Leslie Kero and Leigh Kero are hosts of *Find a new TV series on PBS* celebrating the world of design, style, culture, and furnishings for men. See some first-hand, Leigh signs a piece of American life: the gallery of American antiques in the museum. Lero is based in the American furniture department of auction house Sotheby's.

JUST THE FACTS

Painted comb-back Windsor armchair
SAFE: Class 1195
Philadelphia
WOOD: Various
VALUE: \$20,000
FEATURES: Deeply carved oak. Durable, sturdy, and weather-resistant. Original green paint can be seen.





Other popular Windsor chair styles include (left to right): the low-back, the bow-back, and the high-back. All three types can be found in antique, custom reproduction, and mass-produced pieces.

other Windsor favorites feature such as benches, crates, and stools. Most parts of the chair were turned on a lathe, which made the chairs fairly quick and inexpensive to produce. While curved arms were never in shape, curved tops, rails and back bones were usually formed by bending the wood until it was pliable enough to bend around a form.

Windsors were made from several types of wood, each carefully chosen for the job it had to do: hard hickory or maple for durable legs and stretchers; a sort of soft poplar or pine, woods that are easy to carve, and sycamores and cypress for parts made of ribs or hockies, which can be easily bent.

Antique Windsors were almost always painted, with green being by far the most common original color. Paint was the preferred finish

because the water they got, the tighter the seats got. Frankly, with reproduction Windsors, you can even leave them outside. The paint's only going to get better as it weathers.

WHAT TO LOOK FOR

Antique Windsors are prized by collectors and priced accordingly. Prices range from a few hundred dollars for a common bow-back side chair up to many thousands of dollars for a nice armchair. A fine Philadelphia comb-back armchair bought in 1913 for \$200 sold at Sotheby's last January for over \$15,000.

As with most antiques, proportions and condition play a big part in determining value. A chair should have pleasing lines, a dramatic splay on the legs, and bold turnings. All these elements should work well together and have a nice visual rhythm. Eighteenth-century chairs with bulbous turnings are usually more valuable than later chairs from the 1820s or 1830s with turnings that mimic bamboo. Crucial to the value of an antique chair is the surface. Chairs with their original paint—even though it may have been painted over several times—are worth a premium. It's a joy to refinish an antique Windsor! Because of old chairs that have been refinished and seriously used to take original paint. If it looks like two centuries of wear have been applied to one moment, the piece may not be "honest."

If an antique chair doesn't suit your budget or your lifestyle, or if you want a set of matching chairs, you might consider reproductions. There are many custom chair makers today that produce hand-made Windsor chairs that look, feel, and sit a lot like the real thing. And if you already own an antique Windsor, some makers will even copy it for you so you can have a set of chairs just like it. Handmade reproductions range in price from about \$300 and up for a side chair to \$2,000 or more for an armchair. And, of course, there are many fine furniture companies that make Windsor chairs in a wide range of finishes and in both traditional and contemporary styles. ■

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for two reasons. It unified all the various woods so the eye could focus on the lines of the chair, and it provided protection from the elements if the chair was used outdoors.

WHERE TO USE THEM

Windsors are very functional, very sturdy chairs that work well in any outdoor setting. As Long says, they have a timeless quality about them and look great even in a modern setting. They're also pretty comfortable. A well-carved seat has a sturdy shaped peak that just seems to fit the human anatomy. They make great dining chairs around a country kitchen table, so you can bring them out onto the patio or lawn and use them outdoors—they're practically inde-



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Questions & Answers



VICTORIAN DESK STYLE

My grandfather had one desk as long as I can remember. At some point he refinished it and gave it a deep mahogany top. What can you tell me about it?

WILLIAM FULMER, MEMPHIS, TENN.

LEAH'S LITTLE NING REPLY: Your writing table dates to the mid-Victorian period of the 1850s or '60s, and reflects a mix of the Gothic Revival (1855-1865) and the later Renaissance Revival (1865-1895) styles. The Victorian period was a melting pot of influences, when styles were mixed and matched freely. The quest for or downed designs on the table's skirt are a typical motif found in Gothic church windows, while the ball finials on the legs and the slightly twisted moldings just below the tabletop reflect the Renaissance influence. Desk style for furniture such as this is true to the period, as are the small wooden casters on which this writing table rests. It was probably part of a parlor or library suite for the home. It's worth somewhere between \$700 and \$1,000.

CHINOISEE MARQUETRY CASE

When my great-grandfather left Germany before World War I, he brought this case with him. It has a very intricate, hand-painted finish that has started to flake. Can you tell me how old the piece is and what to do about the flaking paint?

TONY MATTHEW, MATTHEW, N.Y.

SEND US YOUR FINDS

To share a question or find, furniture, style and design in an antique or a find from your home, go to www.findit.com or write to:

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Include a color photograph and a short description of the find. For advertising a photo of a find, please email it to finds@findit.com. Digital images should be emailed as JPEGs. All published responses will be edited for clarity and length and may be used in other media. Photos and/or other materials submitted for inclusion in *Find It* will be the sole property of the publisher. Write to 1000 Ave. of the Americas, New York, NY 10020.

SHARON MYHRE REPLY: Your cabinet was made in Germany, most probably in Hildesheim, around 1750. Germanic furniture of this sort was generally used to store ceramics and other household objects. Its decoration is an art in itself—the greatest test for any Western interpretation of Chinese decorative arts. Such motifs became fashionable starting in the middle half of the 18th century, when trade with China opened up and Chinese porcelain and silk flooded into the West. It is an effort to make Chinese lacquer the norm for which was unavailable in the West. Such painted surfaces were built up with gesso and other materials, then burnished to a high sheen. It is possible, known as "Japaning." If the piece is indeed of 18th-century origin, and is in reasonably good condition, it could fetch anywhere from \$25,000 to \$30,000 at auction.

As for what to do about the flaking paint, you should consult a qualified restorer who is a specialist in painted surfaces. The decorative arts department of a nearby museum may be able to help you locate one.

Gillian Arthur is senior vice president of European furniture and decorative arts at auction house Sotheby's in New York.



SERIES WARE PLATE

I acquired this 18th-century plate at a wedding present. It has a Royal Doulton mark on the back. Was it part of a dinnerware set?

SUSAN POWERS, SAN FRANCISCO, CALIF.

DANIEL LACKEY REPLY: Royal Doulton made dozens of colorful dinnerware patterns to refer to this one, called "series ware," which were designed for display and to be used as accessory pieces. This plate likely dates from the late 1890s to the 1900s, when series ware patterns were most popular. When the design is based on the English art nouveau style of 1895 to 1912, often such plates have a two-digit number painted on the back that indicates the date of manufacture ("90" would be 1900). In Ireland, as well as the rest of the world, series ware dinner plates generally retail for between \$50 and \$150, depending on their size, shape and popularity with collectors. I would value this one between \$75 and \$100 in period condition. They're still used today, mainly on display and around pieces in the home. If the plate is intact, yours would be fine to use for serving food as well.

Daniel Lackey owns and operates Daniel Lackey Antiques & Art in Houston, Texas, and is a co-owner of *Find It* case, a kitchen-matching company.



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KEITH, AGE 34, SCOTTSDALE



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1/10/14



Bad decision
1/14/14

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HOMEOWNER'S HANDBOOK

STEP-BY-STEP PROJECT SERIES



Start by unrolling outdoor window shade. Then, attach plastic fabric and hardware construction to shade rail. Allow light. This window is installed with a custom pole-mount shade.

Installing Window Shades

BY JOSEPH TRUINI PHOTOGRAPHS BY SHAFER SMITH PHOTOGRAPHY

DIYAGH NEEB

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ADVICE ON GETTING YOUR PROJECTS DONE MORE EFFICIENTLY.

Hello
my name is

Hello
my name is

Hello
my name is

Hello
my name is

Hello
my name is

Hello
my name is

IN THE MEANTIME:

1. CUT OUT THESE NAMETAGS.
2. GIVE THEM TO LOVED ONES WHOSE NAMES YOU'VE FORGOTTEN.

Hello
my name is

Hello
my name is

Hello
my name is

Hello
my name is

Hello
my name is

Hello
my name is

▲ If your loved ones are a bit hazy, remind them that you're "on your way to Ace Hardware" and "things will be better soon."

Anatomy

Decorative shades are a great choice for window coverings for rooms throughout your house because they let you easily control light and privacy, and in some cases even provide a touch of insulation. What's more, they're very easy to install—even if home improvement isn't your strong suit.

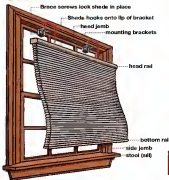
The shades featured here are cellular shades. They have two layers of pleated polyester fabric that are seamlessly fused together—with no visible holes or cords—to give a honey-comb effect. When the shade is lowered, the pleats expand to form hollow, diamond-shaped channels. As the shade is raised, the pleats flatten into a compact, inconspicuous stack.

Cellular shades are sold at home centers, lumberyards, and design centers in dozens of colors, cell diameters, fabrics, and styles (see "Buying Tips," far right). Although some retail ers carry cellular shades in a few stock sizes, typically you need to order the shades based on your measurements.

There are few windows that can't be accommodated. Corded cellular shades range in size from about 6 by 8 inches to 12 by 12 feet, and cordless models come in sizes from 12 by 12 inches to 6 feet 6 inches wide by 10 feet long.

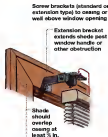
To measure your windows for any shade, you first have to decide how you're going to install them. There are two basic methods: inside mount and outside mount. The inside mount is more finished-looking. To measure for this installation, first determine the width by taking the distance between the two side jamb. Measure at the top, bottom, and middle, and use the smallest of the measurements. For the length, measure from the bottom of the head jamb to the top of the stool (sill) on both sides and at the center of the window; again, use the smallest measurement. Then, double-check the measurements one more time before ordering, since all sales on custom-cut shades are final.

INSIDE MOUNT



OUTSIDE MOUNT

(shown using extension brackets)



WARNING: Window shades with pull cords can pose a strangling hazard to small children. Although most manufactured ones use safety breakaway fabric and avoid cords that form a loop, for greatest safety order cordless shades.

Step by Step

1

Mark bracket positions

- Remove any existing curtain and drapery hardware that might interfere with installation of the cellular shade.
- Check the hardware that comes with the shade to make sure all brackets and mounting screws are included.
- Next, measure 2 inches in from each side jamb and make a mark on the head jamb above the window (see).



2

Mark the screw-hole locations

- Hold one of the metal mounting brackets up against the head jamb, keeping it aligned with the 2-inch pencil line.
- To ensure that the bracket is square, line up its front lip with the front edge of the head jamb.
- With the bracket held firmly in place, mark two screw-mounting holes with a pencil (see).
- Repeat this procedure for the other bracket(s).



5

Check the brackets for level

- Hold a level across the top mounting brackets to see if they're level.
- If your level isn't long enough to span from one bracket to the next, cut a straight-edged board to fit the opening.
- Hold the board firmly across the two brackets, then place the level against the bottom edge of the board and check the bubble (see).



6

Insert a thin wood shim

- If the brackets are out of level by 1/8 inch or less, proceed to Step 7. If the distance is greater, obtain the services of the "higher" bracket.
- Slip a wood shim or piece of thin cardboard between the bracket and head jamb (see).
- Tighten the screws and check the brackets for level again.
- Repeat, if necessary, then turn off the excess shim with a utility knife.



3



Bore pilot holes

- Use a drill fitted with a 3/16-inch diameter bit to bore pilot holes at each screw location. Hold the bit perfectly straight on you, bore up into the head joint (jamb).
 - If drilling into a stone or concrete lintel, use a 5/16-inch-diameter masonry bit and insert a lead anchor in each hole.
 - Measure up all the windows you've created.
- TIP:** For windows greater than 44 inches wide, install a fixed center bracket.

4



Attach the mounting brackets

- Hold the bracket in place, making sure that you align it with the screw pilot holes bored into the head jamb.
 - Fasten the bracket with two pin-head screws (provided).
 - Install the remaining mounting brackets.
- TIP:** If necessary, install extension brackets to protect the shade just any obstructions, such as a window handle.

7



Clip the shade into the brackets

- Loosen the small screws, called brass screws, on the bottom side of the mounting brackets.
- Next, lift the shade up to the head jamb and hook the bottom edge of the shade's head rail into the protruding lip of the top bracket's jaws.
- Swing the rear of the head rail back toward the window and tighten the brass screws to lock the shade into the brackets.

TIP: When tightening the brass screws, be careful not to catch the fabric in the brackets.

8



Test the operation of the shade

- With the brass screws firmly tightened, check that the shade works properly.
 - Grasp the center of the bottom rail and slowly pull straight down to extend the shade all the way to the stool, or full (down).
 - Again with your hand in the middle of the rail, push up to raise the shade. Stop at several points along the way to check that the shade remains at the desired height.
- TIP:** If the shade looks a bit short, leave it fully extended for a day or two until the fabric relaxes.

Tools



For an archive of Homeowner's Handbooks, from installing a toilet to changing a tire, visit us at www.thisoldhouse.com or America'sGarden.com. Keyword: This Old House. And select "Homeowner's Handbooks" in the Knowledge section.

1. Mounting brackets
2. Multiple screwdriver
3. Awl
4. Tape measure and sharp pencil
5. 2-foot level and straight board
6. Slow slide
7. Cordless drill with 3/16-inch-diameter bit

NOT SHOWN
Utility knife



Going Cordless

All major shade manufacturers offer cordless units, which (like the shade we've installed here) open and close via a hidden pulley system rather than an external string. They're safer around children and pets—as well as more convenient to use. However, they are usually offered in fewer styles and colors than pull-cord models.

Buying Tips

- **Cellular shades and single pleated shades are similar**, but the pleated version is manufactured from a single layer of fabric and doesn't insulate or diffuse light as well.
- **With cellular shades, first choose between single-cell and double-cell.** Single-cell versions have wider, taller pleats. Double-cells have narrower pleats but are better at insulating and blocking glaring light.
- **Room-darkening cellular shades**, which block out virtually all light, are ideal for bedrooms, nurseries, and home theaters.
- **There are also various cell diameters to choose from.** 3/4-inch and 1/2-inch cellular shades look best on larger windows; choose 3/8-inch or 1/4-inch shades for smaller windows.
- **Unique two-way shades**—known as "top-down/bottom-up" models—can be opened and closed in either direction. They're ideal for rooms where you need privacy and maximum light.
- **When buying a cellular shade for a door with glazing**, don't forget to order a pair of fold-down levers for the bottom of the shade, when present, to keep from banging.
- **Order specialty shades** for quarter-round, half-round, and other odd-shaped windows.
- **Prices vary with size and style**, but expect to pay between \$70 and \$100 for a 56-inch-wide by 54-inch-long custom-cut cellular shade. Stock shades are half the price, though styles are limited. (Consider outside-mount stock shades, since their exact width is not critical.)

KEEPING OUT LIGHT



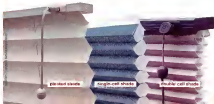
Single-cell
(most light)



Double-cell
(less light)



Room-darkening
(no light)



SHADE IT BACK: FROM LEFT, ROOM-DARKENING, CELLULAR

LETTER FROM THIS OLD HOUSE

It's All in the Details

BY BRUCE IRVING



For my 11 years as a producer with *This Old House* television, I've learned one thing from Norm, Tommy, and the rest of the crew: First and foremost, get the basics right. By the basics, they mean the not-so-obvious things, like the foundation, the framing, the sheathing, and the systems, which provide a solid base for all the visible finishes. As Tommy has said, "Pretty, decorative touches don't make a house substantial, but the beam brackets those products rest on do." And having seen doors that don't close and plaster walls that crack, all because someone cheaped out on framing, I am a true believer.

But I harbor a little secret: I am a finishes fan. Before the ink is dry on one of our building permits, I start researching reproduction light fixtures for the perfect period look. While the crew is gluing and nailing the new sturdy subfloors, I'm discussing about what kind of gorgeous new wood floor we'll find to put over it. Perhaps it's because I'm not a builder. Hook me with amusement and respect as our guys pressure their trades, but at the final walk-in I'm really a consumer. And I like the way things

My own house is a good example. My wife and I first saw it on the listing stage, and we knew right away that it was for us. We had us in the next day, but by the time it was ours, the sheathing and cladding were up and the rough systems in. There weren't much I could do about the underlying structure. But dear, I had to treat the contractor.

What I could influence, however, was the interior finishes. The developer had already specified all of them, but we peacably began to fuss with everything, among 'em a simple look. Square white oak balustrade painted spindles. Typical Colonial window trim went in favor of minimalist flat casing. In the kitchen, instead of white raised-panel cabinets, we opted for flat oak black ones—and we dug deep for commercial-style appliances. We also decided to scratch out hardware and doorclobs, because there are the things that good eyes and hands the most. We even went for handmade Mexican tiles instead of the plain ones specified for the master bath. Not a morning shower goes by that I don't admire their beauty.

In the end, the contractor told me he'd actually had his petting in the non-standard-ness things we'd asked for. Instantly our guests echo his pleasure when they are the inside of our house, and my wife and I find every connected to a house whose every surface we agonized over. I know the show guys would say that beauty is more than skin deep, and like I said, I believe that's truly so. But, boy, there's a lot to like about a good-looking skin. ■

TCH senior producer Bruce Irving opens that getting a house's structure and systems right is paramount. But it's the finish details that make a house feel appealing.

Coming in the December issue

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This Old House

TV Project

Concord, Massachusetts



A bucket breaks through the floor of the Concord cottage, revealing one end of a trench that will bring its private sewage from the street



Under the watchful eyes of the crew from *This Old House*, an army of subcontractors brings water, gas, and electricity to the Concord cottage

DIG THIS!

BY MAX ALEXANDER
PHOTOGRAPHS BY BRIAN WILDER

LOOK AT MAINTENANCE MAN JOHN AULIO as the city of his hometown manipulates hydraulic arms that control a backhoe arm extending 20 feet ahead of him. As a police officer reduces incoming traffic, he quickly carves a trench 7 feet deep into the street to house of Janet and Jeff Bernards's 1984 Shogun-style house in Concord, Massachusetts. Somewhere far under the layers of asphalt and soil lies the sewer main—an 8-inch-wide clay pipe that Aulio, a foreman for an excavating company, needs to connect to the barn at the Bernards' backyard, which "The Old House" is converting to an in-law cottage for the current TV project.

The sewer line will be just one of several new systems installed to save the modest outbuilding that the Bernards are making into a residence for Janet's parents. Before TOH general contractor Tim Silva can turn this former chicken shack into a snug cottage, he needs to bring in all the basics: sewer, water, gas, and electric—not to mention high-tech lines like telephone, cable, and Internet lines.

A COMPLEX NETWORK

Most people don't give much thought to the labyrinth of essential services steel deep below a new home or—in this case—the barn. Consider an outbuilding that has no systems, some antiquated, exposed electrical wires for a few lights. In most years, tying into those systems has become more complex and expensive; the Bernards' looking will cost around \$35,000. One reason is the trend toward running wires underground. This avoids unsightly utility poles and the chance that someone can knock out power, but it costs much more to dig

than testing a wire. Another complicating factor is the proliferation of high-tech services, each of which runs through its own plastic pipe. It would be easier—and much cheaper—if all these systems could be buried in one neat trench, but safety and performance dictate otherwise. Consider water and sewer lines, which typically need to be 10 feet apart (depths vary), with the sewer line always below the water line, in the unlikely event that a sewer pipe and a water pipe both spring leaks, the sewage can't seep down and contaminate the drinking water. Likewise, the phone company prefers its wires be at least 12 inches from the electrical line to avoid causing static.

Plotting this jigsaw puzzle involves a substantial risk factor of craftsmanship and quality workers, supervised by a general contractor. The man on the ground—or under the ground—is a specialized water and sewer contractor, who has the know-how, equipment, and license to dig trenches for most utility lines, including power and communications. He's hired by the general contractor—in this case, Tim—to work hand-in-hand with the utility companies' technicians and the homeowners' electrician and plumber. "I'm pretty handy with a backhoe," says Tim. "But having an expert who's fast and accurate, like John [Aulio], saves the homeowners a lot of time and money." The water and sewer contractor also coordinates with a soil-test company, such as Dig Safe, which locates and marks the various underground wires and pipes so Aulio knows where to dig—and where not to.

LAYING THE PIPES

It doesn't take long for Aulio to locate the sewer main. "If you have enough experience, you can actually feel a little bit of tension in the



ABOVE: The team under construction, measuring, digging, laying, and sealing the system. **LEFT:** Before the pipe gets covered in dirt, a layer of crushed stone goes in, surrounding the sewer line to stabilize the concrete and help water drain away from it.



ABOVE: Before digging can begin, a crew will cover most trench where existing utilities lie. **LEFT:** A Concord town police officer directs traffic while excavator John Aulio comes to finish in the street.



Excavator's find of crushed stone at a nearby dig shows the sewer line's depth. Before the trench is dug, the man at the street and the excavator's find of crushed stone at a nearby dig shows the sewer line's depth. Before the trench is dug, the man at the street and the excavator's find of crushed stone at a nearby dig shows the sewer line's depth.

PHOTOS: JEFFREY M. HARRIS

bunker makes contact with the pipe," he says. A few feet away, he's cut another trench to access the water main, an 8-inch cast-iron pipe located 4½ feet down—just below the first line. (The gas company has already run an own line from the street to the driveway.)

To link these public mains with the ones he'll install on the Bernards' property, and to connect them to all the systems to reach the barn, Aulio has to dig up 150 feet of asphalt driveway. It will take him two days to dig the water, sewer, and gas trenches and bury the pipework back to the barn. At the same time, he'll also dig an additional, 18-inch-deep trench for three copper PVC pipes. Later, electrical contractor Alvin Goffinet will return to make electrical and communication wires through them. Flexible plastic gas lines live 3 feet down in their own trench, buried with a "mantle"—a copper wire that can be located with a metal detector in an emergency.

At the other end of the driveway, TOH plumbing and heating expert Richard Trethewey and the Trethewey Brothers Plumbing crew will be back to finish the water, sewer, and gas hookups. Building code dictates that a licensed plumber take over the piping within 10 feet of the house, so when Aulio goes within spitting distance he'll find the barn's master plumber Rennie Caldwell. The plumbing crew will coordinate boring holes through the 10-inch

foundation wall (each past a number wall, who specializes in concrete cutting) and tapping on the plumbing and gas lines through the barn's walls and floors.

The path of least resistance through the barn is a puzzle the crew has yet to piece together, pipe by pipe. They'll have to dig grooves in the concrete slab floor and find room to run the plumbing in the walls without flexing them. To build a lot of chases and runways to hide the pipes. For the new dig at least know where it all begins.

"We're going to bring everything into the north corner under the new stairwell, where we can tie into the utility room," says Richard.

By the time they've made these accesses, Aulio will have backfilled the driveway with dirt so Tim and his crew can get back and forth to the street. But even then he won't be finished, as the barn conversion is completed, he'll come back and pave the driveway with asphalt—using on the side. By then, like most homeowners, the Bernards will have long forgotten what's going on underneath. ■

On behind the scenes at the Concord cottage: Watch the work on live Web cams, meet the homeowners and contractors, and get the inside story on the projects used. Go to www.thisoldhouse.com or America Online Keyword: **This Old House**.



the
great

A custom-built cherry partition is one family's answer to clutter

DIVIDE

BY JEANNE HUBER
PHOTOGRAPHS BY JULIA KURKIN
STYLED BY ANDREA AUGTIN

When Eileen Gueley and Dmitri Iglitzin bought their 1936 Craftsman cottage in Seattle's University District, they were thrilled with its wide-open space. Directly off the living room, there was a 500-square-foot room that comprised the kitchen, family room, and dining area. The loftlike room was flooded with light, thanks to several large windows, plus a series of skylights that had been added during a 1970s remodel.

Two kids and nearly a decade later, the couple was less enthusiastic about the open plan. The kitchen had virtually no storage space. Only the tiny island that housed the cooktop separated the food-prep area from the family room and dining area. What little shelving and cabinetry existed was

Before The interior of the 1936 house looked like it was right out of the 1970s. Thanks to an earlier renovation that had torn out kitchen walls to create an open-plan great room, owners have a cleverly designed freestanding bank of custom cabinets not only hides the jam-and-pot meal mess in the kitchen but also is more aptly suited to house the house's Craftsman roots.



open or had glass doors, leaving a jumble of cans, jars, bowls, and dishes in full view.

Eileen, a former newspaper reporter who is now a consultant to nonprofit companies, thrives on being organized. "I wouldn't call myself a neat freak," she says, "but I really, really like order." When they moved in, the house worked because only two adults lived there.



LEFT The kitchen sink of the freestanding floor-to-ceiling cherry unit houses the sink and a prep sink. A microwave is concealed in one cabinet, a more fridge and a built-in espresso maker in the other. The open corner section forms a breakfast bar on the family room side. **RIGHT** Countertops throughout the kitchen are covered with natural-green ceramic tile.

The Plan

To create a sense of separation between the kitchen and the dining/family room, a floor-to-ceiling cherry divider was installed at the entrance to the kitchen. The cabinets were then divided the storage capacity to the kitchen.

"There are hall children and it seemed like there were very early where," says Eilers. "The kitchen always had the biggest room. If you sat in the family room, you were looking at the dishes, crock pots, everything." And the food that wasn't out on the counter had to be kept in a basement pantry, which caused Eilers or Davis to always running up and down the stairs at midnight.

A DIVIDER THAT CONQUERS THE HERE

The couple knew they needed more storage and better "flow," so they turned to a local architect and friend, Bill Wadsworth. He proposed the open plan to the source of many of their problems. By removing the original floor plan with a separate kitchen, pantry, dining room, and parlor room, the couple could, Wadsworth believed, because it would leave the room isolated. "It's one of the biggest rooms when you renovate an older house," he says. "Do you restore the house to the way it was designed, which was for a family of 1985, where the wife spent her life in the kitchen away from everyone else? Or do you design it for today, where everyone lives at the kitchen?"

The solution was a mid-size open kitchen. Instead of entering the wall that once separated the kitchen from the other rooms, Wadsworth designed a 10-foot-long, freestanding back of back-to-back columns. Both ends of the unit run floor-to-ceiling, but a 6-foot trench in the middle opens up at waist height, allowing Eilers to keep an eye on Anne, 8, and Jacob, 7, from the kitchen or give them a snack at the breakfast bar. The opening is relatively high and the counter on the kitchen side is stepped down, so anyone sitting on the couch in the family room can't see into the food-prep area. "It's still a conspicuous space to encourage interaction," Wadsworth says. "But there is physical and psychological separation."

ILLUSTRATION: ROBERTO RUSSO

SPECIAL ADVERTISING SECTION

PAINT Like a pro



A fresh coat of paint. There's no better or quicker way to revitalize a room than by smoothing over time-worn walls and adding in fresh colors for an up-to-date palette. Better still, you can do it yourself and save a tidy bundle. But there's a lot more to putting on paint than simply a happy, stirring it up and rolling it on. Before the first brushstroke, getting pro-grade results requires all important prep work, choosing high-quality paint and using the right tools and techniques. Even if you plan to hire out the work, it behooves you to know the ropes for a job well done. Here's what it takes to paint like a pro.

PROBLEMS BEHIND THE PAINT

Before paint can be applied in the toughest conditions, that cause either paint to blister, crack and peel, but there are some other less obvious problems. Before starting any prep work, do a "visual ground check" on your walls, ceilings and trim to find out the following issues:

- **Water leaks, sewage refluxes:** Old plaster can pull away from its base, and damp can also loosen. Both materials should be returned. For plaster work, call in a specialist for drywall. Even drywall screws like studs or joints.
- **Cracks or holes:** Cracks that appear after being repaired may indicate a structural problem that should be addressed. For example, some part of the house frame may be sagging, or perhaps a section of the foundation is sinking. You may want to consult a builder.
- **Peeling paint:** The cause is usually the presence of too much moisture in a wall or ceiling. If the peeling is near a bathroom, the culprit could be steam or a hidden leak from a tub or shower fixture.
- **Mold and rot:** Mold is a common problem in damp areas and can also occur in attics and basements. All mold must be removed, and the area should be sealed to improve ventilation of the room. For moldy siding, try using a sponge sanding block.
- **When all the sanding is done, get rid of dust by washing off surfaces with trisodium phosphate (TSP) and cold freshwater sponges. Mold should be washed away with a mold and mildew remover or bleach solution.**
- **Close cracks between trim and walls with a portable spackle filler.**
- **Unpainted metal and new or galvanized steel and drywall must be primed before painting. If the ceiling, door or window is a long way from white, you can have the primer tinted to save costly white. The primer may create water marks on the wall or ceiling, which can be sanded away with a 100-grit paper.**

plaster. If there are holes to be patched, smooth the decorative plaster behind the holes. Finally, prime the floor with cement floor sealer or get a roll of floor paper and tape it down. Now you can start prepping the walls, ceiling and trim.

- **Score walls and ceilings for dings, cracks and other blemishes and imperfections. If the light is poor, use flashlight at a steep angle.**
- **Fill dings and holes with spackling paste or drywall joint compound. You can make joint compound filler by sprinkling some plaster of Paris into the mix.**
- **To close a crack, patching tape is a better repair than a layer of applied joint compound or plaster. Then travel down the crack, making sure the compound, backing it out to fit into the wall with the surrounding surface.**
- **Wipe off remaining moisture with the wall's "drier" weight, but they can either be sealed with joint compound or by allowing the surface with joint compound and then sanding it smooth.**
- **Use sand block to areas holes, dings and cracks in trim and woodwork. All woodwork, at high or smooth, should be sealed to improve adhesion of the new paint. For shaped molding, try using a sponge sanding block.**
- **When all the sanding is done, get rid of dust by washing off surfaces with trisodium phosphate (TSP) and cold freshwater sponges. Mold should be washed away with a mold and mildew remover or bleach solution.**
- **Close cracks between trim and walls with a portable spackle filler.**
- **Unpainted metal and new or galvanized steel and drywall must be primed before painting. If the ceiling, door or window is a long way from white, you can have the primer tinted to save costly white. The primer may create water marks on the wall or ceiling, which can be sanded away with a 100-grit paper.**

PREP STEPS

A good paint job begins with the best of work that's done before the brushes and rollers come out. First, of course, can't smooth a rough spot as all a crack or hole, but through prep work can first, empty the room of everything that isn't nailed down, furniture that can't be moved out should be gathered in the middle and covered in plastic. Remove light fixtures (you may want an electrician to do that) and take off switch and outlet



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Who says walls have to be white?
Here's how to conquer your

fear of color

You've decided to paint. You head to your local home-improvement center, plant yourself in front of a brightly lit wall that features hundreds of color chips—and panic sets in. How will you ever be able to select that one terrific color for your house from this vast array?

Fear not. Since the last time you painted, manufacturers have made it easier to experiment with color. Besides, experts say, most of us already know the colors we like—we're just afraid to take a chance on putting them up on the wall. On the following pages, we offer a guide to conquering color phobia, with information on the basics of color theory, tips on how to use color in a room, resources for historic colors, and a look at how color affects us. But all of this information begins and ends with this truth: Paint is one of the easiest and least expensive ways to transform a room. If you try something and you don't like it, you can always paint over it. Even experts change their minds.

BY JILL KIRCHNER SIMPSON PHOTO ILLUSTRATION BY MARK HOOPER



Identify the Colors You Like

People are aware that they respond positively to color—that it can soothe them, delight them, inspire them—but they're so afraid of making a mistake that they avoid the safety of white," says Susan Wagner, author of *New Country Color* and designer of vibrantly colored rugs, bed linens, furnishings, and fabrics. If you're out there how to select the colors you'll feel comfortable living with, here are some places to turn for clues:

■ The first step is to check out the colors that already resonate with you. "Look in your closet," advises color guru and author Donald Kaufman, who developed the *Donald Kaufman Color Collection*. We've spent a lifetime knowing our color preferences through the clothes we wear, so look beyond the black and gray business suits to the colors in sweaters, neckties, scarves, and shoes that you instinctively gravitate toward.

■ Another helpful step is to turn out picture frames, magazines and make pages in books that show rooms painted colors you like. Once you've assembled a folderful, "go back and really look through these to see what caused reactions," advises Leatrice Stewart, director of the *Pantone Color Institute*. Then pay attention to the colors you selected most consistently.

■ You can also take color cues from fabric, a rug, or a piece of art that you plan to use in the room you're painting. (Sometimes it works best to choose a subtle accent color to play up on the walls instead of the dominant color in the pattern.) Not only will these sources help you coordinate colors within the area of the house, but you are instinctively drawing on furnishings you picked out long ago because you're comfortable with them.

VISUAL AIDS

Use the new color "experiments" and improved sample chips offered by paint companies and retailers to help you visualize color choices.

■ Video tapes, CDs, and Internet color-visualization tools let you "paint" different colors on photos of real rooms. Some CDs, such as those from Benjamin Moore and Pittsburgh-Paints, enable you to insert digital photos of your own home and try out colors on walls and trim.

■ Many paint companies, including Sherwin-Williams, Behr, and Martha Stewart, offer portable cards with suggested color schemes to help you coordinate wall, trim, ceiling, and accent colors, or colors from one room to the next.

■ Even color chips are being rethought. Instead of chips with tiny squares, now there are peel-and-stick chips from Glidden that make it simple to view colors on a wall, cards with pull-out markers so you can see how a color looks surrounding another element in the room, super-size samples, and, from Ralph Lauren and others, single-color chips that make it easier to judge colors without being influenced by adjacent shades.



Consider the Whole Room

Colors don't exist in isolation, so once you've narrowed your color preferences and picked up color chips for the project at hand, your next step becomes a bit more challenging. You need to put those chips together with the other elements in the room—furniture, floor coverings, window treatments—to see how they affect the colors you're considering. The easiest way to do this is to create a color idea board (shown at right) with fabric swatches and floor samples, or, when you don't have actual samples, the approximate colors of every element in the room and adjacent spaces. As you talk through your paint chips, view them along with all of the components on the board. Visualizing the space as a whole can very often ensure a more cohesive look, which will make your house feel more expansive.

COLOR IDEA BOARD

To find a hue that will work with the colors in the room and adjacent spaces, put swatches of all of the materials (fabrics, trim, flooring) on a board and try out some color chips with them. In this case, a brilliant parrot feather inspired a color scheme for a great room and kitchen.

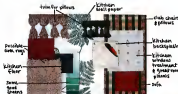


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*Excludes 2013 model year commercial vehicles. Actual use is restricted to 120° clockwise. Side access door 60° clockwise.

Use Color to Create a Mood

The first thing I ask people is not "What color do you want?" but "How do you want this space to feel?" says Barbara Richardson, director of color marketing for Glidden. If your goal is to create a relaxing space, you might use a single, soothing color. If you want a room to feel active and lively, you may choose a lighter color with more zip or a combination of several colors. Many colors also have emotional associations, such as the yellow of a beloved grandfather's kitchen.

While each of us has our own individual reactions to color, every one also has general visual and psychological properties that are universal. Here are some of them. It's important to take these generalizations into consideration before you paint a room, to make sure the color suits the room's purpose.

RED is intense and high energy. It represents passion, with a touch of danger and aggression. Said to stimulate both appetite and conversation, it's often a favorite choice for dining rooms. Red adds drama to small spaces, such as bedrooms and living rooms. Pink, a softer form of red, is flattering and offers a sense of security.

ORANGE is warm, lively, and often associated with cheerfulness. It also lends a cheerful mood to a room. Subtle hints like apricot and peach flatter skin tones and harmonize with many other colors. Deep orange hues such as terra-cotta have a warmth that works especially well on terraced or face-lashed surfaces.

YELLOW, the brightest of the colors, is sunny and vibrant. It stimulates creativity, makes people happy, and increases alertness. (It's too strong, however, in an otherwise serene society.) Yellow helps brighten a north-facing room and is a natural choice for kitchens and other rooms where you spend the early part of the day.

GREEN, which represents nature and renewal, is soothing. Because it's a balance of warm (yellow) and cool (blue), it's versatile and easy to live with. Dark green, associated with money and prestige, is also thought to promote concentration. As a shade, it's a popular choice for studies and libraries. Fresh apple green or soft sage green are a good way to lighten and update traditional interiors.

BLUE is tranquil and calming. Its cool tones promote relaxation, making it ideal for bedrooms and baths. Much comforting functionality is also associated with luxury and elegance. Pale to soft gray-blue is content to see on walls, but lighter cobalt blues can work well as accents.

PURPLE stimulates creativity and is associated with royalty. While it is generally too intense to use for anything more than accents (though a deep eggplant is effective in a small space), paler shades like lavender and lilac can be useful and soothing.

COLOR 101

The color wheel, which shows how colors relate to one another, is a useful tool for selecting colors in combination. Included are some of the terms you'll use to describe color, which will help you at color-mixing about town.



① **PRIMARY COLORS** are the basic colors—red, blue, and yellow—two which all other colors are made.

② **SECONDARY COLORS** are made by mixing two primary colors.

③ **TERTIARY COLORS** are made by mixing a primary and a secondary color.

ANALOGOUS COLORS are neighboring colors on the wheel, such as yellow, yellow-orange, and orange. Using them together generally creates a harmonious effect.

COMPLEMENTARY COLORS are opposite on the color wheel—red-green, yellow-violet, and blue-orange. Used together, they enhance and intensify each other's energy.

MONOCHROMATIC COLORS are tints and shades of the same color, such as lavender, violet, and plum. Together they create a subtle, unified feeling.

TEMPERATURE refers to the relative "warmth" or "coolness" of a color. Reds, yellows, and oranges are considered warm colors; blues, greens, and purples are cool. And different hues within a color family have different temperatures. Take green: A green with more yellow in it is warm; a green with more blue in it is cool.

HUE is another name for a color or color family.

TINT is a hue mixed with white.

SHADE is a hue mixed with black.

TONE is a hue mixed with gray.

Meet the specialists who helped *20/20* pick America's colors for 2007. Go to www.2020house.com or America Online Keyword: This Old House and type "colorism" in the search box.

We wrote, they came. Tom Silva taught us the secrets of the woven shingle corner.

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Tips for Using Color

Even the pros test a color, often several colors, in the actual setting before choosing one. Donald Kaufman, monochromatic painting's coach on the wall or in text: *See if just wide-brain ideas in setting and applying two coats. A quart of paint runs about \$10, but many companies offer smaller, tester sizes. Don't get less than a quart, though—you won't have enough for an effective test patch.*

In the test area, shag the air and get the furniture back in place. Take a few days to live with the color to see how the light and furnishings in the room affect it. Pouncing on paint-based is another option, and it allows you to move the color around the room to see how it looks by the window, in a corner, or next to the sofa. Then consider the suggestions below to help you finalize your color selections.

The color on a paint chip will generally look more intense when applied to all four walls of a room, so you may want to consider a lighter hue or a grayer hue.

Save stronger or bolder colors for rooms you pass through or spend less time in, such as an entry, formal dining room, or powder room.

If you love a color but it's too strong for a whole room, consider using it where it can add a welcome note of surprise, like the inside of a bookcase, on a piece of painted furniture, or as a single accent wall rather than on all four walls.

The safest and often the best option for ceilings and trim is white or off-white. Otherwise, it can be hard to know when to stop one trim color and start another. On the other hand, painting moldings a slightly darker shade of the wall color creates a subtle and sophisticated monochromatic scheme.

Neutral doesn't have to mean boring. There are many neutral-to-soft neutrals, and they are far more satisfying than basic white or beige. Take a look at dark taupe, paper-bag brown, dark khaki, sage and grayed green, and muted yellow.

If you want to completely alternate in a room—say, the windows that are off-center or the radiator you can't move—make them disappear by painting them the same color as the walls.

A lot of sunlight can make a room seem small, says Regina Whelan, color marketing director for Benjamin Moore. To make a space feel larger, use similar tones on all the surfaces.

Warm colors seem to advance, cool colors to recede. So a room painted a warm color will feel more intimate, while a cool color can sometimes make a room feel more expansive.

If you don't like a color since it's on the walls, there's a trick you can try before repainting: Apply a glass or color wash in a darker or lighter shade to shift the color and give it more depth and luminosity. But if you do need to repaint, it's relatively easy and inexpensive.

HISTORIC COLORS

If you live in an old home and want colors appropriate to the period, there are plenty of options, including palettes derived from properties of the National Trust for Historic Preservation, the Society for the Preservation of New England Antiquities, Colonial Williamsburg, and Period Light Wright's Fellowship. For details of these and other historic colors, see the Glossary, page 118.



ALWAYS For an elegant, monochromatic look, use variations of one color on walls and trim.

NOTE Try a bold color in a space you pass through, or a room you use less frequently.

BELOW Go big, baby, like the deep brown-gray, long drapes and colored to a room.



PHOTO: JEFFREY M. HARRIS; WALLS: LISA HARRIS; FURNITURE: JEFFREY M. HARRIS; LIGHTING: JEFFREY M. HARRIS; DECOR: JEFFREY M. HARRIS



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built-in bookcases

Beautiful ways to put books on display

BY JOE CARTER

PHOTOGRAPH BY ANTOINE BOOTZ

The very permanence of a built-in bookcase—custom-designed and stocked to your needs and tastes—adds to a house's character and substance in a way that free-standing bookcases simply can't. Enormously flexible, built-ins can fit just about anywhere. Besides familiar locations like lining a wall or flanking a fireplace, a bookcase can create an alcove, surround a window or door, sit under a stairway, follow you up the stairs, even gracefully divide a room in two.

Norm Abrams, master carpenter for *This Old House*, is getting ready to build a wall of floor-to-ceiling bookshelves in his house that will turn a seldom-used dining room into a cozy reading room. In addition to books, he's planning to use the space to display pottery and family photographs. As usual, Norm knows what he wants—open shelves descending from a soffit above, closed cabinets below, the whole thing painted white. But if you're contemplating built-ins for yourself, the options can be overwhelming. The following pages offer a portfolio of design ideas, along with a sketchbook of practical building advice, to ensure that your bookcases will both look good and function right.

◀ grand tradition

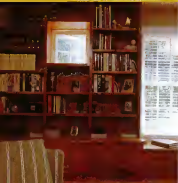
With its imposing array of shelves, panels, and trim, all made of reclaimed oak, this two-room suite is a Connecticut house made classic. One of the pros. Despite the many different elements vying for attention, architect Mac Peterson, of Austin Peterson Dixon, managed to subtly tie everything together. For instance, the open bookshelves are "framed" with a molding that runs around the room, providing a fine visual platform for the bookcases above. The same molding profile shows up in the head edge of each shelf. Tall panel doors, which hide the television set and stereo equipment, echo the paneling that flanks the doorway. And to tie everything off, a series of short box shelves over the ceiling connects all the casework and provides display space for collectibles.

built in bookcases

The same three 20-inch-wide legs are attached vertically to 1x10 pine boards resting on a steel base. The base slates are supported by vertical pieces of 1x10 pine fastened to the knots. So it goes—support, shell, support, shell—all the way to the ceiling. Strips of 2x4-bus-wood trim cover the joints between the vertical pieces. The back of the case is left open in the theater because the vertical boards are attached to the wall, there is no need for the side-to-side rigidity for the seats; that a rock would add. After only three days of on-site construction, Bester was back at her desk as soon as the show ended.

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In a former bedroom of a 1938 Hsinsepoils ranch, architect Tan Qidong created the perfect family library. Part den, part study hall, its built-in are positioned symmetrically on both sides of a set of double doors.

"People want built-ins to look more like furniture," says Gulley. "You can do that by using contrasting woods, putting in face logs, and, as we did here, varying the depths and heights of the different elements."



All pieces available in 4 finish options



A: Sectional sofa, Portofino Custom Sofa, Draped End Table, Sectional Sofa, Left Facing, Deep End, Right Facing Deep End and Center Sectional Sofa. **B:** Deep End with matching Sofa and Deep Sofa Table. **C:** Sofa on End Table, Lushmore Arm Chair, Loveseat Sofa Chair, Birds, Stylized Ice Cube. **D:** End Sofa Chair, **E:** Loveseat, **F:** Loveseat.



Yorkshire
MARKET
Broyhill

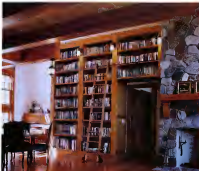
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books & music ▶

For the great rooms of their new house in Stillwater, Minnesota, the owners were very specific about looking a library next to the piano room. "This couple loves books and music," says John Matting, a principal of Solo Architects in Minneapolis. "The design we developed made that part of the house a real focal point."

No kidding. It's hard to enter the 12-foot-wide, 11-foot-high beam pine bookcase, joined at the shoulder to an equally massive stone-faced fireplace. The bookcase is divided into three parts, two 40-inch-wide, full-height bays and an over-the-door wall that opens an impressive 30 inches.

Ordinary shelving would sag like earlier credenzers over these spans, so the cabinet-maker glued together two layers of 5/8-inch medium-density fiberboard (MDF), covered the front edges with 1 1/2-inch pine strips, and fastened the rear edges to the back of the cabinet. The addition of a rolling library ladder and drawers mounted on each side ensures that every book can be found, any time of the day or night.



The main drive is necessary to a final place for books, so long as there's a way to reach them.

Heavy bookcases beneath a fireplace creates a cozy look for reading and listening.



◀ craftsman lines

The painted casework in this six-bedroom Washington, D.C., bungalow is in perfect keeping with its Craftsman roots. When the house—built originally from a set of Sears plans—was renovated, architect Dwight McKel designed bookshelves on either side of the fireplace. The built-in shelving also highlights the salvaged stained-glass windows and seamlessly marries the bookshelves to the fireplace surround.

To enhance the clean lines, face frames cover the joints where the 5 1/2-inch plywood shelves are permanently fastened to the sides of the case. Flared shelf brackets are "hidden for the benefit of the house, where you want to create a stronger sense of order," says McKel, of the Arlington, Virginia, architectural firm Merri-Shop. "You can still have variety in the way the shelves are attached by using bigger brackets on their sides."

PHOTO: JAMES HARRIS; DESIGN: DAVID HARRIS; PHOTOGRAPHY: JAMES HARRIS



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Bookcase Basics

A quick guide to the fundamentals of design and construction

JOINING EDGES



SOLID-WOOD FACE FRAMES

Useful for covering joints and splined edges, adding visual weight to a case and, sometimes, reinforcing joints.

Tip: Leave inside vertical edges flush with the inside of the case so books don't slip in the way out.

WHAT SIZE SHELVES?



Superbooks:
8 in. tall by 8 in. deep (2 lb. per ft.)
Standard hardcovers:
10 1/2 in. tall by 8 in. (2 lb. per ft.)
Larger hardcovers:
12 in. by 10 in. (3 lb. per ft.)
Coffee-table art books:
15 in. by 11 in. (3 lb. per ft.)

SUPPORTS FOR ADJUSTABLE SHELVES



SUPPORTS FOR FIXED SHELVES



ANTI-SAG STRATEGIES FOR FIXED SHELVES



Tip: A 1-in. thick hardwood nailing cleat at shelf's front edge and between two supports of weight 4 pounds

Shelf Materials

Solid wood
Hardwoods make the strongest and stiffest shelves, but they are more costly than plywood or MDF. Softwoods are weaker and cost less than hardwood boards of the same size.

Hardwood plywood
These strong 4x8-foot sheets have minimal defects. Available in a wide range of face veneers suitable for paint or clear finishes.

MDF (medium-density fiberboard)
The most affordable alternative. Not as stiff as solid wood or plywood, but won't cup, warp or splinter. Takes paint beautifully. Use special MDF fasteners for best fastening strength.

Strength comparison
The strongest of weight: a 3-foot 1x12 shelf can hold without sagging more than 15 lbs.

Oak: 312 lb. **Pine:** 200 lb. **Plywood:** 125 lb. **MDF:** 67 lb.

Note: With these air joints, shelves will sag another 1/4 inch over time.

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TODAY TOMORROW

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You can fit a Bookcase just about anywhere.



DAVID M. BROWN

These maple bookcases sit several feet above the floor, leaving space to tuck in a comfy built-in sofa and display display clothes below. A ladder reaches across to the uppermost shelves.

[illegible]

To use every inch of a 1,100-square-foot studio, the owners replaced the interior walls with built-in bookcases. The one at left serves as a divider sitting off the sleeping area.



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The 3-foot-wide bookcases that step up along the stair treads make efficient use of often-overlooked wall space; the stair offers readers built-in seating.



IN A TUNNEL

There's just enough room for one very close female (she swooping in off to the side), three males with light from a window and a female plus a male.



BY THE BATH

The madrigary breakouts in this sub alone, squarished against splines, hold plenty of good reasons for builders to purchase their tools.

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Takes the work out of housework

References

Traditional With a Twist

A colorful new house borrows distinctive details from the past

BY JILL CONNORS

Step inside Jay and Carolyn Haverson's comfortable Connecticut home and you're immediately struck by its vibrant colors and unique architectural details. Decorative molding and wainscot treatments enliven

each room, as does a past palette of yellows, greens, taupes, and cranberry. It's a mix that feels both traditional and contemporary, and it comes right from the hearts and minds of the homeowners, an architect and a designer, respectively. Drawing on historical influences that include Arts and Crafts and Frank Lloyd Wright, the couple's vision pays homage to the past without trying to replicate it.



The house's distinctive exterior is marked by steep gables, plus a turret and a second-story balcony that recall Shingle-style architecture.

PHOTOGRAPHS BY BRUCE DUCK STYLED BY MATTHEW MATTIELLO

PHOTOGRAPH BY
JILL CONNORS
STYLING BY
MATTHEW MATTIELLO

The house as it appears today is a far cry from the nest the couple moved into 11 years ago with two small children. For the blossoming, that nondescript one-story contemporary structure represented not so much a home as a residence at best. "The original house didn't fit in with the gracious Shingle- and Colonial-style homes in the neighborhood, and the layout seemed to make no sense," says Jay, recalling the awkward 1930s structure with its multiple additions.

A GRAND PLAN

The couple was excited about transforming the eyesore into a home that would fit in with the neighborhood architecture. "We love the mix of the century houses around us and wanted to work some of their details into our home," says Carolyn. As a result, the house's distinctive gabled Shingle-style facade is punctuated by windows of various sizes and shapes and Craftsman-style columns supporting the entry porch. Cedar shingle siding interrupted by the solid horizontal bands and grid details in the gables recalls Shale-style architecture. There's even a charming inkblot ornament of three loaves on many of the first-century tessera tiles. "This house is only a mix of different influences," says Jay.

In design was also dictated in part by the pork-chop shaped half-acre lot on which it sits. "We let the site geometry determine the house's outline," says Jay. Where the property borders, the house bends, resulting in some unusually curved rooms where the lot is widest and single rooms depth where the lot is narrow. The other core factor that shaped the entire design: a central stair hall with four window-filled landings and a pair of skylights at the top. "I saw it as a way to flood the house with natural light and views," he says.

TURNING OLD INTO NEW

When the couple decided they couldn't afford to live elsewhere while they built the new house, the remaining layout of the original 1930s structure governed all other solutions. "We lived in one wing while tearing down and working on the other," says Jay.



The dining room with its painted-a-deep-red-with-contrasting-white-brown-and, along the top, its same century yellow as the adjacent family room. The table is surrounded by substantial chairs and lit from above by a reproduction pendant fixture.



The Plans



First Floor

The house follows the contours of its pork-chop-shaped lot, resulting in several angled walls in the breakfast area and powder room. The living room, dining and hall areas were built on the old house's footprint; the rest of the structure is new.



Second Floor

The upstairs includes its unusually shaped master bedroom capped with a turret and equipped with a master bath and en-suite balcony. The floor also houses three additional bedrooms and two baths, plus an exercise room. The central stair hall is topped with a pair of skylights.



POURING WATER



ABOVE: The powder room's unadorned pale-yellow walls get a dramatic contrast with deep-blue paint above. Dentel-like molding made from stock material is used above the mirror and the window.

BAR LEFT: The central stair starts in the entry foyer and is an extra-wide 4'3" foot wide to make carrying things up and down easier. The results are not only the handrail is shown.

LEFT: A window seat built into the landing on the second floor has a hinged top for storage.

The new house rose lovingly from the remains of the old. The central stair hall and living room were built on the old foundation, while a substantial addition included a family-shaped kitchen with a breakfast area, a family room, a dining room, and a powder room. The newly new second floor has four bedrooms, three baths, and an exercise room.

"We call this our recycled house," says Jay, "because there was a lot of good, seasoned wood in the old place, and we salvaged as much as we could." He removed walls from original framing beams and used a few brother-sister windows and doors. Interior red cedar siding was installed on site to be made into interior wainscoting. Two skylights that originally graced the master bedroom were carried at the top of the stairwell. The 8-foot-long vanity from their bathroom was topped with limestone and because the island in the new kitchen, where the couple also remodeled the original 1950s kitchen base cabinets, filling it with new upper. "We saved about \$15,000 by saving materials," says Jay.

AN ELEGANT INTERIOR

The home's extensive woodwork and detailing—inspired to a large degree by the couple's love of Craftsman architecture—are all made with stock moldings. So is the wainscoting in most of the rooms, although each was modified to fit the scale of the room. In the kitchen and bedrooms, trim was used to create a kind of glass rail with postcarding. Built-in bookcases—some with glass-front doors—line the living room. "We're not 'glass wall' people," says Carolyn, "and the detailed woodwork practically decorates the house."

Even the hold-on-the-shower—ordered to a visit the couple made to Frank Lloyd Wright's 1919 Oak Park, Illinois, home—was chosen to highlight various design elements. "Few architects understood color the way Wright did," says Jay. "We used contrasting colors on walls or wood trim to emphasize windows and door surrounds in every room, ceiling beams in the living room, and beamed walls in the foyer and kitchen, as well as decorative ones throughout the entrance."

DETAILS THAT MAKE THE DIFFERENCE

While some of the home's distinctive features sprang from the homeowners' imagination, others came from Craftsman and Victorian-era houses.

By using stock parts and bold colors in inventive ways, the couple was able to create a lot of impact relatively inexpensively.



TWO-TONED MERRILL POST

The Heister's design for the new post was inspired by a letter. "But here the top portion is solid instead of being made of glass," says Jay. The dark post is clad with 1x2 boards and topped with a cylindrical cherry cap. The two-toned color scheme gives even more depth to the recessed "panels." Another nice touch is the largest railroad wheel used as each baluster of the stair's subrail.



BACK-PAINTED CABINETS AND BRACKETS

A desktop kitchen cabinet is painted in contrasting colors of red and green to create depth and set off displayed items. The brackets above are built blocks that are back-screwed to the floor and support a tall display shelf.



DECORATIVE DENTIL MOLDING

Dentil molding in the master bedroom outlines the unusual curves of the room. The four-piece molding was made from several stock parts—window splan, solid crown, a base board, and fluted brackets—glued and nailed together. "It's a wonderful detail that finishes off the room and didn't cost a lot of money," Jay says.

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Discretion being more favored, Casperman-style mahogany cabinets with colorful glass inserts on the doors. The original ceiling effect was original and with cheap, stained but became made from oak under boards. The color seemed more elegant from an old storage house, the new seemed a wash of copper and concrete tile.

Once the couple had chosen their color palette—a mix of strong earth tones with even more vibrant accent colors—they made sure that the dominant color of each room was used in the next. "To connect and unify rooms you have to think in terms of adjacent—what's next door," says Carolyn. For example, the kitchen's creamed, sage, and cranberry scheme leads to the creamy yellow and sage walls of the family room. And the cranberry of the kitchen floor is picked up in the dining room's red walls. "We didn't just pick a color, we chose color families with different levels of intensity that complemented one another," says Carolyn.

That level of attention to detail means the project ultimately took three years to complete. "It was stressful living through the construction," says Jay, "but in the end we accomplished our dream. We have a comfortable, contemporary house that's traditional enough to fit into a turn-of-the-century neighborhood. I'd like to think that it, too, will be around 100 years from now." ■

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Norm's Notebook

Leverage Block



When you're removing nails from a piece of trim that you want to reuse, the last thing you want to do is dent the wood. So before you pry, slip a scrap block under the hammer head or pry

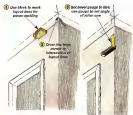
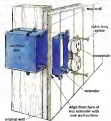
bar and use the block as a fulcrum while you lever out the unwanted trimmer. The block not only protects against dents, it makes the nail easier to remove, something that's particularly helpful when you're working from a ladder.

Extending Electrical Boxes

First-time remodelers installing drywall, backboard, or wood panelling over an existing wall often face an unexpected problem: what to do about the electrical boxes. Building codes are quite specific about this matter, saying that an electrical box's outer edge has to be flush with the new wall surface, so a protrusion against the drywall is not only unsightly but also already been nailed to a stud is nearly impossible.

Luckily, there's a quick solution that doesn't require the box to be repositioned: box extenders. They come in various sizes and depths and can be found in most hardware and home centers under such names as extension rings, device rings, or end rings. You'll find two types: Some attach to the front edge of the existing box, while others actually slide into the box as shown in the drawing. If you need some as deep as 1½ inches, but 10-inch-deep rings are more common.

When you install one, it isn't always necessary to disconnect the wires, but for safety, you should always cut power to the circuit. Then you remove the screws that hold the switch or receptacle in place, pushing the extender on the box, and reinstall the switch or receptacle, using long screws if necessary.



Making Tight Miters

When corner molding is being fitted around an outside corner, the more joint lines the better. But if you're beveling up to sloppy work every time you pass by. To make things even more interesting, outside corners aren't always square, so you have to cut miters at slightly odd angles. Fortunately, there's an easy way to determine that angle, and you don't need to use any math or fancy tools.

Just take a wood block and lay one face against the ceiling, over the corner, with one edge against the wall. Next, draw a line on the ceiling along the block's exposed edge. Do the same thing on the other side of the corner so the two layout lines on the ceiling intersect. Now draw a straight line on the ceiling from the layout-line intersection to the corner of the wall. This line corresponds to the miter angle. All you have to do now is set a bevel gauge to match this angle and use the gauge to set up your miter saw for the cut.

PHOTO: GETTY IMAGES; ILLUSTRATIONS: MARK DE LUCA/ISTOCK

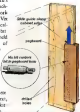
Norm's Notebook

A Drilling Jig for Shelf Supports

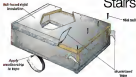
For a simple and attractive way to support adjustable shelves in cabinets and bookcases, you can't beat metal pins that don't bother measuring and marking out the location for each of the 1/4-inch-deep holes that hold the pins in place; it's so time-consuming and inaccurate.

I have a commercially made jig for drilling the holes, but you can easily make one out of pegboard that works nearly as well. The pegboard's evenly spaced, 1/4-inch-diameter holes work nicely to position a Vix file, which automatically centers the drill bit. The wooden guide, held against the edge of the work, keeps the holes aligned.

With lots of use, the pegboard will eventually get a little sloppy, but the jig should be enough to complete just about any project, short of an entire kitchen full of cabinets.



Insulating Pull-Down Stairs



Even if the rest of your house is buttoned down for winter, you might have ignored a big energy loss: the space above the pull-down stair to your attic.

An insulated box that fits over the opening will stop almost all the heat loss you will be able to find on the way as you enter the attic. You can buy manufactured foam boxes for this purpose, but don't bother to snap you from building your own.

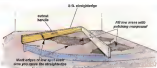
In its simplest form, the box is made of 1/2-inch-thick rigid foam insulation held together with 1/4-inch-wide strips of aluminum polyester tape (the kind used to seal ducts) is applied to all joints and along the box's bottom edge. The tape covers the hole for working out, seals and stiffens the joints, and provides a good surface for attaching peel-and-stick foam weatherstripping, which seals the gap between the box and the attic floor.

Flattening a Floor

Engineered wood flooring is a great product for basement rec rooms, but it should go over a fairly flat surface, any dips in the subfloor can cause the flooring to flex. To track down potential trouble spots, all you need is a tape measure, a pencil, and straightedge at least 6 feet long. A 5-inch-wide piece of 1/2-inch plywood will work fine, or you can use a length of 1/4-inch by 2-inch wood.

Move the straightedge across the room, holding one edge right in the floor. Whenever light shows up underneath, it marks a low spot. Use a pencil to make a mark on either side of the low spot where you can no longer see daylight. As you work, your marks will eventually surround the low area. Now use the straightedge and a tape measure to determine exactly how deep each dip is at its lowest point, and put that number right in the floor.

Although it's possible to grind high spots down, it's far easier to fill in the low spots using a self-leveling compound made with portland cement (in other words, a bagged concrete at home centers.) The depressions put in the floor will help you determine



how much material you'll need. You can use the straightedge to determine the material, but if it's tilted properly you won't have to do anything else—the compound simply levels itself.

Keep in mind that what you're after is a flat surface—it doesn't necessarily have to be level or even perfectly uniform. The flooring manufacturer's guidelines will say just how flat the floor has to be.

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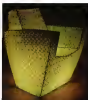
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TALKING SHOP: PAINT ROLLERS AND PADS pp. 40-52

Paint pads: Sher-Loc, Newell Rubbermaid, St. Prinos, 877-743-7946; www.sherloc.com; 9-in. roller frame: King Kaps, Bert Laska, Philadelphia, PA; www.paintbrush.com; Napier roller frame: Arrow Rollers/Worky Brush Inc., Brooklyn, NY; 888-494-4848; www.arrowrollers.com; 4-in. roller cover: Pro-Line Landed with 5-inch nap, Arrow Rollers/Worky Brush Inc.; 4-in. foam roller: White Roller Systems, Workola International, Largo, FL; www.white-roller.com; 3-in. disposable roller Model 03080, Sher-Line 9-in. roller cover: Gold Pro Professional Gold Series, Alpro Corporation, Brandon, FL; www.alprocorp.com; 2-in. foam roller: Foam Pro, Irvine, CA; www.foampro.com; Foam roller rolls: Foam Pro Paint roller Model 918, Wagner Spray Tech Corporation, Minneapolis, MN; 800-838-8218; www.wagnerpaint.com; Adjustable roller foam: Sherlock Wide

Boy, The Wooster Brush Company, Wooster, OH; 800-392-7346; www.woosterbrush.com; 12-in. roller cover: Pro-Line Landed-Spot, Arrow Rollers/Worky Brush Inc.

FIND! WINDSOR CHAIRS pp. 55-58

Handmade Windsor chairs, 812 Walnut, Wrightsville, PA; 717-353-1240; Manufacturer Windsor chairs: Boyell, Lenoir, NC; 800-327-5944; www.boyellchairs.com; Lenoir's Finest Brands, Lenoir, NC; 800-339-4636; www.lenoirchairs.com; Kiefer Group, Yarmouth, ME; 207-845-1430; www.kiefergroup.com; Bottom of page 56—Pineback Windsor side chair, White Alder, Danbury, CT; 203-743-6683; www.whitealder.com; For further information: www.whitealderchairs.com; or American Windsor Chairs, by Nancy Goyne Brown, Hudson Hills Press



Find, p. 56—The Windsor chair is an American classic that looks as fresh today.

HOMEOWNER'S HANDBOOK: INSTALLING WINDOW SHADES pp. 67-68

Curtain sheeter: Home-Decor, Upper Saddle River, NJ; 800-937-7899;

www.homedecor.com; Kinch, High Point, NC; 800-463-3326; www.kinch.com; Levolor Window Fashions, High Point, NC; 800-538-6542; www.levolor.com

Shade shown in illustration: Levolor cordless blind (color is Drizzle). Shade samples shown on final page: Spring Window Fashions, Middleton, WI; 800-221-6352; www.springof.com

TV PROJECT HOUSE: DID THIS pp. 70-73

Architect: Holly Crawley, AIA, principal; Hawthorn Architects, Inc., Concord, MA; www.hawthorn.com; Landscape architect: Suzanne Hubbard, RLA, Hawthorn Design Partnership, Boston, MA; 617-336-3360; www.hawthorndesign.com; Execution contractor: Junior M McLaughlin, Inc., Lexington, MA; 781-862-4631; Electrician: Allen Galar, Galar Electric, Lexington, MA; 781-862-4636

THE GREAT OVEN pp. 74-75

Architect: Bill Vachon, Vachon + Cardener Architects, Seattle, WA; 206-323-0770; www.vachon-arch.com; Construction: Endless General Contracting Company, Bellevue, WA; 425-462-1316; www.endless.com; Cabinetry: King Brothers Woodworking, Union Gap, WA; 509-453-4473; Light fixture: East Lig in Gallery, Milwaukee, WI; 800-243-6593; www.eastliggallery.com; Kitchen sink: Pledge Stainless, Trumbull, Hartford, PA; 800-626-1773; www.pledgestainless.com; Refrigerator: Sub-Zero, Madison, WI; 800-222-7928; www.subzero.com; Cooktop and dishwasher: Thermador, Huntington Beach, CA; 800-456-5126; www.thermador.com; Steam oven: Miele, Princeton, NJ; 800-843-7231; www.miele.com; Tile: Noberly Tile, Seattle, WA; 206-363-9916; www.noberlytile.com

FEAR OF COLOR pp. 80-85

Fabric: Benjamin Moore Paints, Meriden, NJ; 800-344-0400;

www.benjaminmoore.com; Bell's Paints, Bell Process Corporation, Santa Ana, CA; 800-651-1391; www.bells.com; Glidden, KCI Paints, Cleveland, OH; 800-454-3336; www.gliddenpaint.com; Pittsburgh Paints, Pittsburgh, PA; 800-441-9678; www.ppg.com; Sherwin-Williams Paints, Cleveland, OH; www.sherwin-williams.com; Valpar Paints, Wheeling, IL; 800-845-9041; www.valpar.com

Paint color consultant: Donald Kaufman, Donald Kaufman Color Collection, New York, NY; 800-677-9188; www.dkcolor.com

donaldkaufman.com; Susan Sargent, Susan Sargent Fine Arts, Manchester, VT; 800-245-4767; www.susansargent.com; Lustrate Estimators, Keweenaw & Associates, Bendbridge Island, WA; 360-843-0434; www.lustrate.com; Pantone Color Matching Services, The Pantone Color Institute, Carlisle, NJ; 201-939-3390; www.pantone.com

Historical paint color collections—Maritime Colors of America, by California Paints for The Society for the Preservation of New England Antiquities (SPNEA); 617-227-3936; www.spnea.org

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above: The 1811 Concord barn had seen a few too many New England winters to be saved by the TOH crew. **below:** The new timber-framed building you should see instead: rusted panels (left), which are hoisted into place by a crane. **below right:** TON master carpenter Norm Abram raises one of the panels onto the roof beams

A TOH barn raising in Concord, Mass., 1989

Episode 8 (Jul 24) (airs November 1-2)

- The build out of the Concord barn begins with the installation of chisel-bit modified well points.
- Near the edge of the property, workers start drilling for a well. At 400 feet they hit a "fracture zone" and draw water. Unfortunately, it's only a trickle and it's laden with iron. So they keep drilling.

Episode 9 (airs November 8-9)

- TON master carpenter Norm Abram and TON general contractor Tom Silva install motorized slatways, which open and shut manually when the space gets too hot and close at the fall drops of rain.
- Landscape architect Tom With begins planting the yard and garden zone. In a nod to the original barn, the stone fence will include a grille bench made from the old building's doors!

Episode 10 (airs November 15-16)

- TON plumbing and heating expert Richard Trethewey walks through the

rusty floor system that will heat the barn's three-story great room.

Episode 11 (airs November 22-23)

- Stonecrafter Roger Hocking—aka "Count Rookface"—shows how to craft barrels of Vermont granite using hand tools.
- Inside, Maine's busy millwright pine boards saved from the old barn to make a pair of pocket doors.
- From the well delivers comes good news: They hit a strong supply of clean water at 445 feet.

Episode 12 (airs November 29-30)

- The exterior begins to take shape as landscape architect Richard Trethewey outlines on a sketch design.
- Outside, TON landscape contractor Roger Cook raises the capstone for the stone well from a large block of granite.



PHOTOS COURTESY OF TON

On Television Find

The Kimo brothers have hit the road to make their own "Tid." Follow Leigh and Leslie as they travel from Southampton, New York, to Nantucket, Massachusetts, and then on to York, Maine, scoring for so habbers tucked away to people's basements and attics. They watch and learn as they teach the owners how to care for their heirlooms and more prove them out their house docs. "We love to see the sorts of things people collect, inherit, and acquire over the years," says Leslie. Leigh adds, "And then there's that look of excitement when we tell them that they have a real gem."

Follow Leigh and Leigh's trail and learn more about their discoveries by visiting the Find! Web site at www.find-it.com. For a chance to have the Kimo knock on your door, visit the Web site and send us an e-mail with a picture of your home and your collection. In the meantime, watch the latest episode of Find! on PBS (your www.find-it.com/thishouse or check local listings).

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The Concord cottage is well under way. Bidding, with have been successful, a new foundation has been poured for the addition, and framing has begun for the new dormers. The job site is bustling with activity as the crew breathes new life into the old barn. Now TON Host Kevin O'Connor is asking all sorts of questions, and master carpenter Norm Abram, general contractor Tom Silva, plumbing and heating expert Richard Trethewey, and landscape maintenance Roger Cook are hard at work creating an additional living space in the small structure.

To find out what Norm's signature project for the cottage is, tune in to The Old House Concord cottage project exclusively on PBS, Thursdays at the Fall Ball of The New This Old House Hour at 8 p.m. ET (visit www.thisoldhouse.com or check local listings).

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Need help installing a dry well for your downspout? Opening a window that's stuck shut with paint? Facing a roach infestation? You'll learn these things and more when the Ask This Old House crew heads to Boston, Maine, and Minneapolis this month to meet perplexed homeowners in need of home-repair advice.

Get a "mystery" tool you can't identify? Catch new Ask TOH host Kevin O'Connor, general contractor Steve Silva, plumbing and heating expert Richard Trethewey, and landscape contractor Roger Cook at their house tour, the left of an old barn, as they identify quirky objects during the show's popular "What Is It?" segment.

Tune in to Ask This Old House exclusively on PBS, Thursdays in the second half of The New This Old House Hour at 8 p.m. ET (visit www.thisoldhouse.com or check local listings). And if you send in your home-improvement question to askthisoldhouse.com or send a letter to Ask This Old House, The Old House magazine, 1115 Avenue of the Americas, 27th Floor, New York, NY 10016, you just may be the next lucky homeowner to get a visit!

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